



Students
NOTE BOOK

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Bhasa's Thought and Language.

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एक दृष्टिभाषणं सर्वत्राङ्कुते मनः—

Khemendra.

एतद्यन्तिलो नोक्ते प्रथम दधितो जनः—Khemendra
= प्रियेषु लोभापहला हु गता.

Bhāsa and Dāmaka Prakasana.

Lri M. Ramakrishna Kari in a learned paper on 'Two more dramas of Bhāsa' submitted to the Oriental Conference in Madras in December 1924 (NP 80-84 summarizing) argues - If the 13 dramas already published could be a production of a single author, may be Bhāsa, 'Chandaka or Sūdraka - the Dāmaka must also take a seat in the list'. Later again, in the course of the article, he remarks that the absence (of) certain features noticed by Sāradātaraya, an Ālankārika of 1150 A.D. in the Svapnarāśawadatta as available to him in his day lends colour to the theory of some Malabar scholars that Bhāsa's original work was either condensed or repitted by the Sākyas, a sect of professional players in Malabar. Our Dāmaka will support the same theory though I cannot accept it without further evidence.

With reference to the Dāmaka Prakasana as we find it published by Pandit Venkatarama Sharma in the Purjapati Series, the drama or rather the farce of a drama is nothing but a series of excerpts from various contexts. For example even the Nāndi शुक्रयुधी लक्ष्माणी भूत्यां व कुद्रेतज्ज्ञ । सकार्य देवतावन्दे वहे सर्वेत नपसावा।

(Vātsyāyana and ¹⁰¹ Bhāsa continued).

H.C. Chakaldar in his interesting monograph on Vātsyāyana in the Calcutta Dept of Letters 1921 records it as his considered opinion that the society as depicted in Bhāsa's dramas is exactly the same as that described in Vātsyāyana's. The Vaisīkākālā in which some of Bhāsa's heroes like Chārudatta specialised is dealt with in detail by Vātsyāyana and the Lalita Vistara almost contemporaneously refer to Buddha's proficiency in Stūlakṣaṇa, pruṇa - laksana. Vaisīkā, besides many other Kalās - vide Lalitavistara ed. by Dr S. Lefmann p 156 ff. The fashionable life of the day centred round these ganikās who were esteemed by the public and praised by Kings and leaders of fashion. Asīaghosa slightly later remarks in ~~of~~ the fragments of his dramas as discovered and published by Luders - STŪLAKĀKĀLĀ: श्रीरामकृष्ण. Chārudatta's prāvāraka handed over to the ganikā at the end of I act elicits her remark about Chārudatta's ~~अत्युपरिकृष्ट~~ even in his present poverty;

appears almost exactly in Kautilya's Arthashastra with
the difference that the 3rd line reads सर्वशः असप्तम्.
The difference met the king Brahmadatta with the
names of the city and the king inverted by the Viśisaka
in the Svapna scene just before the king dozed off is also
here. the Brahmin unfortunate in being denied the

invitation for the meal - आमलाणविप्रिलं पूर्ववास्तवः
is also here bodily copied from the Arimāraka. Misfortune
never come single - एष च न रिषोऽनुपीः is the Viśisaka's
phrase in the Svapna; as also the phrase उत्तरभूसलिलाकर्ते
and the sentence भर्तुदारि की सुखिगदेव शोजनेन प्रत्यक्षुद्धीते
युग्मोमि गाढ़ि शोणाम्यात्, अन्यकारदूरिता शोनासपुटाभ्या
प्रथमि are the Sakāra's sentence bodily taken over
from the Chāndrika into the Mucchakatika and also into
this disreputable production. अत्यन्तं शोषिमिद्धानाः
is borrowed from Kalidāsa's Kumāra III. पृष्ठीप्रेष्टिभिर्मिति
प्रथमि हि धूते तुनिवनम्, यस्मिकमवगाहो मुनिजनः appear
exactly in Svapna I last Vers; हृतजातवेदसः; अतुगानः;
क्षुप्लामिनीर्जटाः; मुकायूजोपवीतानि विभाणाः; अरण्य-
वीजाञ्जालिदानलालिता. घटस्तनप्रसक्ती विष्यती
are all phrases borrowed from various contexts in
Kumarasambhava I or VI. The next scene in

which Parasurama and Karna enter is bodily taken from the Karnabhāra of Bhāsa and the last stanza from the previous scene तेजसः स्वस्ति कुर्वन्ते सिंहाम् प्रयत् मायेर in the Abhisēka. In the last scene even the sloka एवं बजमुखेन ऋषीमित्रा is completely borrowed from Karnabhāra. The first bit of the मृगकाम - सर्वसंपदः सन्तु is found exactly in the same भ्रतवाकम of the कृष्णार्थ. Similarly the sentence अनुकूलं गाहिषो occurs in Bhāsa's drama in connection with Vibhishana's advice not being palatable to Ravana. The Bhāpati appukya is also evident upon in the sentence अनुकूलं दुष्टुकृतः व्रतात् श्राममित्रात् च इति लोकावति.

The drama is summarised by Mr Karthikeyan. It consists of one act divided into 2 scenes. In the first, Dāmaka, a servant of Karna, sympathises with his master and condemns him for his obstinacy and ambition when he was about to start for the abode of Parasurama. His advice or admonition was ineffective. Further on he describes the beautiful ashrama of the sage at

103

as they understood the rationale and technique of passion from the correct biological and cultural standpoints as properly explained in Vākyāyana.

The antah-purikātta-prakarana II.6 and also the next dārāraksikapratkarana very easily remind us of Avimāraka's stealthy entry into the Kanyāntah-pura. More particularly the 11th sūtra - V.6.p264-कृष्ण
eds. of 1929 - nāpasāram tu pramada vanāvagādham vibhaktadīghakṣam alpapramattanāksakam prositakājakam kāraṇāni saṁkṣya bahusāk
āhriyamānah artha-buddhyā kaksā pravet - seems definitely to refer to Avimāraka's entry explicitly on the invitation of the dhātreyikā or nurse. Again on page 246, अ-4-18, the shy housewife is directed, after her being cajoled to listen to listen to Avimāraka's story, to shyly ask the maid for the places where the lover might have been sitting or sleeping - गृहेष्टि कृष्णेन ever reminding us of the Brāhmacharin's account of udāyana after his wife's death lamenting

length. He makes his exit. Parasurama and Karna enter and the latter requests him to teach him all astas. The sage refuses to teach anything to a ~~Brāhmaṇa~~^{Brāhmaṇī}. Karna says he is a Brahmin and not a Kshatriya. Thus with false pretensions, he receives the astas, but is cursed in the end and the ~~H~~ITTATI closes the play."

Even Mr Kavi admits that the description of Parasurama's abode appears to be a patchwork of phrases from the dramas of Bhāsa and Mahendravikrama. The conversation between Parasurama and Varman. The conversation between Parasurama and Karna was borrowed intact from Karnabhatta. I have already shown how this Prakasana plagiarises many phrases from Kalidasa and other authors. Then Mr Kavi hesitates to attribute plagiarism to Mahendra Viśwakarma, he feels he can be justified in 'assigning this Dānaka a seat in the list of the 13 Trivandrum dramas.' The 13 dramas possess some excellent characteristics as we have been endeavouring to show and even a cursory reader will grant that the tenor of Bhāsa's dramas is art and art different from this depraved Dānaka. A puritanic writer of Bhāsa's temperament would

-वायुं इहूं तथा सहृदासिनः एते (प. 11. Srupna I). If Bhāsa in his Pratimā I. 29 suggested that married women could be seen with impurity in yajnas, marriage, sorrows and forests, Vātyāyana echoes almost the same language and idea when he said - पृ१८७, III-4-34 यदो विकारे यात्रापामुक्तसौ कै धर्मसने प्रेक्षणाकृष्णामुक्ते च जने तत्र तत्र य हृष्टेद्विनाकारं परमादितभावाभेदकृतिमुक्तोऽन्, though in a quite different context. The phrase अनिपादेश्वा गतवानास्मि used by Bhūtika, the minister of Remang's father in connection with his spying on Avimārakas is repeated by Vātyāyana in III. 1. 18 कृत्याः चैवामलेहुतामवाप्यदेवोऽन-

कृद्यंशुः :

One could easily find such similar echoes of ideas, but sufficient, I believe, has been said to show that Vātyāyana must have been a close student of Kāntīya and Bhāsa and should have flourished soon after them. The ordinary man had not at all become pessimistic in outlook under the weight of Vedāntic ideas in the 2nd century BC. If Bhāsa is

never have defonded his pen by writing a THEATR and less
of all the most mosaic and even forthrate Dāmaka.
Bhāsa's one-act dramas are set in a different mould
altogether.

As regards the Trāyikrama' of unique character
to quote the same Mr Kari, his summary is "It is
in fact only a prologue where the Sūtradhāra finds
in a picture of Bali and Vāmane as exhibited in the
famous Trāyikramāvataṭa relates the encounter of
Vāmane and Bali. The nati is eager to hear the story
and it is narrated in noble sentiments and the style
may be reminiscent of Bhāsa's but the only explanation
that should naturally suggest itself in the case of
both Dāmaka and Trāyikrama is that they might
have been influenced by Bhāsa to a great extent;
to assert that they must take a seat along
with the B. Dramas is going farther than the
evidence would warrant as the very style makes
us infer that these Prakasanas are very late Compo-
sitions. The same remark applies also to the
very interesting - TĀGĀTTA, a collection of 4 bhāgas

pursued to the 7th cen A.D or thereafter, the society as described in the drama cannot at all reflect the society of the country dominated by Sri Samkara and other great Acharyas. Every one of Bhāsa's heroes, like Bhāradatta for example, wanted to make his 'yastwana amudasina' and this agrees very well only with the post-Aśoka society of the Jātakas.

written by the same indefatigable scholar Mr. Haw
the subject matter of these dramas is rank immorality,
prostitutes and their admirers meet us in almost every
page while even the one prostitute Vaasantasenā in
Bhasa's Chāndatta is at the end elevated into a chaste
wife. Even the Rāks̄asi Hidimba wants a chaste
wife - devoid of अत्यन्ति - with her husband दीर्घि.
The Ubhayāthīśārīka verse¹⁸ last line अत्यन्ति रेति:
प्रोलिपितमेष्टि सूत्रजटो (n. 7.-1922 Edn.) may
be a faint echo of Arimālakā¹⁹ where the maids refer
to a पोरा of the lover and the loved, elevating it into a
प्रोलिपि. Similarly the description of the अत्यन्ति in
Sūyāmilakā's Pāde Tāditaka reminds us of Vaasantasenā's
palace in the Mṛukhakatika. With out referring to further
details about these Bhāṇas, we may generally assert
that they are very late compositions and the fair name
of Bhasa should not be sullied by being clubbed
with these trash as their author.

106

Chapter XI. Uccome Purāna and Bhāsa.

There again the traditional sacredness of this Purānatra or the gem among the Purānas (as Sri Rāmānuja the great Vaishnavaite saint styles it) makes us entitle the chapter thus though chronologically we should have said Bhāsa and Uccome Purāna - only we should have said Bhāsa and Vārāhamihira. This Purāna must have been definitely long prior to Vārāhamihira who was responsible for making an list of naksatras start with abini since in II-9.16, it refers to Kr̥tikādīsu r̥ks̄eu, starting with abini. It is the oldest and the most revered of the extant Purānas and provided some of the most important tenets of Sri Rāmānuja's philosophy, hailing perhaps from about the 2nd cen A.D. if not earlier. We will proceed to show that the compiler of this Purāna might have been influenced to a certain extent at least by Bhāsa and will try to point out some similarities between the two. Most of Bhāsa's heroes are bhujayudha-pradhānas' and Kalayavana is described as mi-

Bāṇa and Gūṇādhyā.

Gūṇādhyā, the reputed author of the Br̥hatkathā, seems to have been the most famous and earliest storywriter in the world. Unfortunately nothing is known about him except the tradition that he wrote this excellent treasurehouse of popular stories. Bāṇa testifies to this fact since he states that the stories therein excited everybody's wonder or दोष्टता, but almost soon after Dandin was forced to remark that the book existed only 'in repute' (स्मृतः - they say) and that repute was that it was composed in a rather uncultivated Prākṛt dialect, the bhūtabhāṣā. He also referred to the abhūta or the wonderelement in the stories and later writers like Dhananjaya (Hall I.61), Dhanika in his Avaloka on Daśarūpaka (Tīr. 34), Nala champion of Trivirāma Bhaṭṭe (T. 14) refer to the existence of this storehouse of stories from which poets could easily indent upon for their literary plots. In the 11th Cen A.D. Smādēva and Kṣemendra prepared summaries of this

early as 'bhāvaprakarana' in Vīṣṇu Purāṇa in V. 23.17
स तीव्रा वासुदेवं तं विष्णुप्रकृत्यो दृष्टः (P 720, Gīvānanda
Tidyāśāgara's ed. Calcutta - 1882). Similarly the verse
IV. 12 of the Bālacharita - मम पाठेन नामन् द्विक्षिणं तत्
एहाति । सुपर्ण इव द्वृष्टेभ्यम् ते प्रदात्यति ॥ seems to
be echoed in V. P. (=Vīṣṇu Purāṇa) V. 7.75 - अत्यदीनि
ते न सर्व दृष्टे । मूर्खानि सागरे । जरुडः पञ्चगरिपुरुषविन
प्रदिष्टति ॥ Similarly the 'devarahasya' referred
to in rather mysterious terms at the end of the II
act in the Bālacharita seems to be clearly explained
by Nārada in the V. P. II.16. Verses 18 to 27. Further,
the heavenly drums being beaten of their own
accord at Kṛṣṇajanma in the beginning of the Bāl
is echoed in V. P. IV. 20. 59. मृदुद्वयिषु वृष्टेषु प्रति-
पदेषु तत्प्रातः । वै संगतात्पवायनं देवत् योग्यनेकः ॥

We might at this point digress a bit and
consider some of the sources of the Kṛṣṇa legend
besides the Vīṣṇu "epic" which might have preceded
our modern Purāṇa. The Sātapatha Brāhmaṇa
XI - V - 5 - 8 refers to a gāthā relating to a story

famous work in the Sanskrit language, the former calling his work Kathāsaṁitigāra which is almost 3 times as large as the other's which he called modestly the Br̥hat Kathāmaṇjari. There is yet again a Perungadai in Tamil, whose relation to the Br̥hatKathā cannot be definitely ascertained.

Now, what is Bhasa's relation to this ~~guru~~? His 4 dramas Chāru, Avimāraka, Bratīṣṭhā and Sīrpa might have been based upon this ancient storybook. The stories of the 1st two are not directly found in the extant summaries and the story of the popular hero of fiction — almost as popular as King Arthur in English history — Udayana of Kānsāmbi is narrated in the last 2 dramas. The plot of the first relates to Udayana's elopement with Vasavadatta, culminating in his marriage with her and the second narrates the story of the second marriage with Padmavati. The episodes in these drama, however, have not much in common with the 3 extant summaries of the Br̥hatKathā noted above, but some of the episodes therein offer striking

of a great snake driven away from its lake. The story is as follows : One day Kṛṣṇa went to Bordāvana with some cowherds, his elder brother Baladeva, not bringing him there. He came to a big lake inhabited by Kāliya and his family. Owing to the poison of these serpents, the water of the lake could not be used by man or beast for miles around. To remove this inconvenience, he leapt into the lake; being at once surrounded by snakes biting and coiling round him, he disentangled himself and got on to the hood of the Kāliya and glided himself and began to dance so violently that it began to vomit blood. The other serpents (but in Rāmāyaṇa, story, in U.P. II. iii. 47 et seq) and in Bhāgavata I. i. 16. 33 et seq, serpent's wives) begged for mercy. Kṛṣṇa relented but insisted that the serpent should leave with his retinue for the sea. He assured the serpent that Garuda would recognise His (Kṛṣṇa's) footprints on his hood and would never molest him in future. The Bāla Kīrti has just been quoted. In the Bhārata epic, a Naga

resemblance with those in the Tamil KesiñPerumgavai.

On this point, Sri D. Gundappa's introduction to his Kannada version of the Pratijna might be summarized as follows:

According to the K. S. I. story, Mahāsena is eager to give his daughter in marriage to Udayana and the latter also is eager to marry her, but mutual family feuds prevent each other from starting the negotiations at either end; when Mahāsena sends a message to Udayana soliciting his services as music master to Vasantaka, the latter briefly replies that the princess herself should be sent to his capital for the purpose. This indignant reply infuriates Mahāsena who employs the elephant tricks to capture Udayana and entrusts his daughter to him for Vīṇā lessons. Yāgyānthe accompanied by Vasantaka come to Ujjayini and acquires the friendship of a Brāhmaṇa known as Brāhmaṇaśāsa with whose help he learns the art of assuming different forms. Going to the palace with the help of the Yāgi, he teaches Udayana supernatural arts like nīgalabhanjana or chain breaking and ṛṣṭhātā or captivating others' mind. Vasantaka also assumes a comic shape (cf. Phāsa's soothsayer) and remains with

tribe Kaliya (not an individual serpent) is one of the various hill-tiles defeated and brought under control but in Bhāsa, this exploit of Kṛṣṇa is dealt with, while briefly. After some time, the V.P. and the Harivansha (H.V.) glorified this event and the Bhāgavata Purāna (B.P.), coming chronologically last, gives eloquent account about this episode. Bhāsa does not describe the next episode of the Govardhana mountain being lifted except by a brief adjective illustrating it in Bala. While the V.P. and H.V. describe this episode in detail, but the B.P. even goes to the extent of referring to Kṛṣṇa's abhisheka by Indra and the conferring of the title 'Govinda' on him by the latter. This epithet Govinda found in V.P. is absent in Bhāsa. It is again interesting to note that while B.P. makes her Kamsa's father's sister, V.P.I.16. refers to Devaki as Kamsa's brother, perhaps cousin. The Buddhist Ghatagātaka makes Devagabha (Devaki) Kamsa's sister as in our B.P. But the

Vasavadatta & Udayana, narrating their romantic tales. In good time, Vasavadatta becomes more and more enamored of Udayana even to the extent of losing her affection for her father. Yuvananda shrewdly observes all this, engages Vasavadatta's elephant-keeper as his own spy by bribing him heavily, makes all the watchmen dead drunk and unconscious, makes Kanchanamali, Vasavadatta & Varantaka seated on Bhadravati (Vasavadatta's elephant), kills the two wakeful watchmen, and escapes with Udayana into his master's kingdom. Mahasena's son Palaka comes to know of this escapade, becomes exasperated and pursues Udayana on the famous elephant Malagiri, but the other brother Gopalaka runs up from behind and persuades him to go back. After this Pradyota sends Gopalaka to Rāmambī where the marriage is celebrated with great elat.

Now, the Tamil Perungavai does not refer to the previous negotiations at all. Vatsaraja does not know Vasavadatta previously. He stops paying the stipulated tribute to Pradyotana, the Emperor who accordingly orders his minister to ^{arrest} help him. The minister Salankayana arranges for the artificial elephant, has Udayana arrested and places him in a strongly guarded prison. Yuzi, Udayana's minister (= Yuvananda) hears this and

Bharata epic makes Devaki the daughter of Devaka,
brother of Ugrasena. Bhāsa refers to Kānsa as Rāma's
father's brother-in-law - रामोः उत्तरं - Dvāta Vākyā 26. Our
popular account follows the B.P. and makes Kānsa
and Devaki brother and sister.

and Devaki brother and sister.

The H.V and V.P. accounts almost concur,

making it possible for us to infer that they might
have been composed almost simultaneously. The
latter account is briefer; these two and Bhāsa are
fond of the word श्रद्धा and pray for the allround
prosperity of the cows and the Brahmins. श्रद्धास्फु
is the prayer of Bhāsa. Kānsa and
similar sentiments can be easily culled from these
Puranic texts. As we just now remarked, the deva-

rahasya of Bhāsa seems to be explained by

Nārada to Kānsa when he says he has over-
heard the secret deliberations of the gods in heaven
where they have concerted measures for his (Kānsa's)

death. - परं दृष्ट्यां देवानां स ते मृत्युगमन् and also

तत्त्वे तस्मै कृतं दिव्यं लक्षणमध्यरूपं referring to Kānsa,
his future destroyer as a divine and big bhūta.

vows that he would release Udayana and make him elope with Vasavadatta. Disguised, he goes with trusted assistants and institutes plans for his master's release. It so happens that in this period Aruni annexes Udayana's kingdom. In Teggajini, Aruni annexes Udayana's kingdom. In Teggajini, Aruni institutes magical devices and administers drugs to the elephant Nalagiri. The latter runs amok and begins to destroy the city. Fearing further destruction, the minister is forced to release Udayana from prison. With the sweet songs played on the lyre Ghosavati, Udayana tames and subdues the intoxicated elephant. Udayana tames and subdues the intoxicated elephant. Out of gratitude, the king receives him with civic honours, arranges a public reception and pardon party for him, assigns a separate palace for his residence and requests him to teach the lyre to Vasavadatta. He also requests him to teach archery and polity to his other two sons. When the royal family had come out to receive him publicly, Udayana happens to catch a glimpse of the lovely Vasavadatta and has already become enamoured of her. This passion for her overcomes his other considerations of dignity and he readily complies with the Emperor's request. Varantaka joins him at this juncture. In good time, Udayana becomes excessively attached

This last bit "mahabhuṭam" is definitely reminiscent of Bharat's Bāla II. 10 where Kamsa's Bhānuṭin refers to Krṣṇa baby as "bhūṭam nabhastala-nivāsi". In the very drama, Nārada is described as Kalaha-
bhūṭam nabhastala-nivāsi. In the same spirit in the
Brihat-saṃhitā I. 4. In the same spirit in the
H. V., the same sage is characterized as कलाहभूटम्
भूटहीत्युपरिकृष्णस्त्रियोऽनुवादेन शिष्टाच
देवतालोकेनापि न भूत्वा विजये विजये ॥. Nārada alone, not
the asarini Vāk, hints to Kamsa about his death
from Devakī's 8th child; Bhāsa makes a Madhūka
marriage procession in which Kamsa himself
holds the reins of the horses. Bhāsa makes Krṣṇa
the 7th child and even the Purāṇas agree in suggesting
that the 7th child was transferred to Rohini's womb and
so was called रुद्रपति or the womb taken out by गोगतिथि.
Very interesting is the way in which Rāma
declares in the H. V. 574 निरुपयोगं यतः महामातृ
एव यतो येत एव है सामृतः प्रतिष्ठायते ॥ II. 6. This seems to

to Vasavadatta. The nurse of Vasavadatta, Sankiyattay (= Sāṅkṛtiyāmī of K.S.S.) had been helped by Udayana on some previous occasion and so she and the maid Kanchanamala stay with them. When the education of the children was complete, Udayana is publicly honoured by the Emperor who excuses his annual tribute. Aruni is ordered to restore Udayana's kingdom back to him and decides to send Udayana with a large army to his kingdom the next day. Yugi hears this through his spies, & suddenly realises that this would mean a reversal of his second vow. Disguised and pretending that he was God-animated, he rushes into street after street, proclaiming at the top of his voice, that the city would be destroyed, if the VATADĀT or the waterspraying ceremony be not celebrated the very next day. Udayana's departure had necessarily to be put off, and some time after, when the females in the royal harem were regarding themselves on the riverbank Yugi set fire to some big palaces. The people are all terribly frightened, and in the confusion, Udayana places Vasavadatta and Kanchanamala on the elephant Bhadravati and slopes to his kingdom. The soldiers who were ordered to pursue him were waylaid and

112

be a definite echo of of Bāla II.14 - देवं पुरुषकारेण वद्ध-
यित्याप्य हृषीके. Kamsa continues in H.V. in the Laksh
quoted - संत्रश्च मैः कुविहैः ओश्च एव शुद्धात्मिनः। यज्ञे तद्यज्ञ
- कुलेन देवमप्यनुलोभ्यते॥. His idea of frustrating divinity
(reminding of कुपी हरस्यायि अथेष्वात्; एव यज्ञान
Kumara III) seems to be a favourite one with the
author of the H.V. as he keeps on the same frequently
as for example in IV.51. While falling at Devaki's feet,
(he does this in V.7 also) with crocodile tears, after her
last daughter had slipped away from his hands
into the sky, Kamsa says, देवं पुरुषकारेण न शब्दं
अहम्; yet again in XXXVIII.4. देवं पुरुषकारेण न शब्दं

आत्मानुष्टुप्ति वर्तमानं देवतप्रतिमात् जातिमात्रिः; and
वातोऽस्मद्भूमिकम्बोल्लापता देवतप्रतिमात् जातिमात्रिः; and
महीकेन्द्रा कामितेवं वसुनुपादा (Bek II. 11), H.V. in IV.15
describes the same event in almost the same words, saying
समक्षिणं विनु एव रुदीदाः। लग्नेषु ग्राम्याः शास्त्राः नामाः
उत्तोदिने V.9; it is interesting to note in this connection that
the popular belief, following the Bhāgavata, but Vedānta
scripture was Rati at Kṛṣṇagame, but Gādāvalīya-
devika recorded the idea correctly in her Gādāvalīya-
devika recorded the idea correctly in her Gādāvalīya-
devika recorded the idea correctly in her Gādāvalīya-

driven back by Yūgi's spies who issued like
fierce Cobras from each and every corner. After
every one of his associates had fled, Yūgi manages
to effect his escape also with Sankiyattay. Udayana
and Vasavadatta are married and are supremely happy.

That the story in the Perumgadai agrees with
that in Bhesa better than the K.S.S., anybody can
easily see. Excepting the fact that Mahāsenā did
not get Udayana arrested with the one idea of
making him his soninlaw, Bhesa's story seems to
follow the Perumgadai almost in every detail. The
K.S.S. makes Bhodadatta another minister institute
the elephant plan; acc. to Bhesa it is Bharataśaka,
while in the Perumgadai, it is Salankāyana. The
K.S.S. tells us elsewhere that Mahāsenā had another
minister Bharataśaka, but it does not mention
Salankāyana. Acc. to both the Pratiṇā & the Perumgadai,
the person who actually captures Udayana is Śālam
-Kāyana. Jayagandha's coming to Uppayin in the company
of a large retinue, infuriating Nalagiri and effecting
Udayana's release thereby, Udayana's not knowing
Vasavadatta at all in the beginning, and seeing her only to
be absorbingly enamoured of her, Mahāsenā's entreaty

113

अभ्याजि वृत्तम् च सर्वे ग्रन्थानि विद्यति । कुरुते विद्या
विद्याम् विद्यते च ॥ The stars were 28, not 27 in the
Atharva Veda and the earlier Vedic period with Abijit
as the ninth star and the earlier Veda and the earlier Vedic
which was dropped out perhaps in Varāhamihira's list
when he was writing with Pūrvavini in the beginning has
done. (We have already referred to the way in which it
refers to Kṛti ^{Kṛdīṣu} vīśeṣe, not as vīśyādīṣe).

refers to **Kṛṣṇa** **Hallikāka** nṛseśe, who
Bṛhasa is fond of describing the Hallikāka
dance of Kṛṣṇa with the gopas boys in the Pancharita
and Bāla. The names of the gopas keeping company
are referred to in Bāla III as Sphoṣurundai, Vanavāla,
Gandharakha, and Mr. gālārī and there is no mention
of either Rādhā or Rāsakṛdā as in the Kṛṣṇakarṇa-
gupta, or Līlā Gouinda; ^{comes only} the in the Kṛṣṇajanmakhanda
in the Brahma-Vairavata Purāna. Similarly in the U.P.
and H.V., this Hallikāka alone is described, and in the
latter II.20, the dance has been graphically described
though not actually named. In the c. of option alone,
the name Hallikāka appears and Nilakantha, the
commentator, making an anachronism as it were,
identifies the Hallikāka and the Rāsa dances. They
get merged: तद्विद्या एव इति श्रुतिः निष्ठो ह इति
उपर्युक्तं श्रुतिः. The dance is described in

Vasavadatta to Udayana for tuition in mystic, Yaugandharā soldiers fighting with Mahāsenā's soldiers ordered to pursue Udayana who has eloped with Vasavadatta, and more particularly Yaugandharā's vow to effect Vasava-datta's elopement along with his master's release — These episodes not found in the Sanskrit Versions are found only in the Perumgadai.

The Tamil work Perumgadai has been summarised by the late Purushottam Pillai in his Tamil literature published by the Bibliothica Munnipadlam in 1929. His suspicion is that the Paisācha work of Gauṇādhyaka must have been the Tamil work itself and his version runs thus: "Sathakan Kan was a king of Cosambi. His wife Mirugapathi was pregnant and about to deliver. In the moonlight night she slept in the courtyard with red clothes on. A bird of flesh took her took her for a mass of red flesh, carried her away and left her at Vipulaghavi (ringmount). When the bird thought of tasting the flesh, the pregnant woman opened her eyes, and the bird flew away. At sunrise, Rathayanan was born. He was tended by his maternal grandfather

74-V.II.89 Both the H.V. and V.P. refer to Kṛṣṇa's association with gopis, but both are based on emphasizing that Kṛṣṇa was but a child, even younger than the Parrot - seven years of age; it is curious that they use the same words - कैश्चित् भावमन्ते राहुं जापेन्मुखो
V.P. I.13.59 and कैश्चित् भावमन्ते लोक्यत्वं तद्यतः॥
U.20.18. In both these contexts, again, occurs the verse
तीव्रप्रभाणः परिभिः मधुभिः भद्रूभिः स्त्रियाणां कृष्णं गोप-
द्वाना राजो मृगमन्ते श्रिविषयः॥ The V.P. verses in the
context are noteworthy - रेमे लोकिरसमेता क्षपादुक्षिपिताम्
। तद्वृत्तेषु तथा तदु सर्वभूतेऽपरः॥ आत्मस्वरूपस्तुतेषु
। व्याप्त वायुरिहृ त्वितः॥ They may imply that like the
all-pervading air, Kṛṣṇa interpenetrated them,
being antaryāmi. The H.V. in the context explains
this by saying that the gopis loved to sing along his
efforts in pairs or groups, imitating his movements
even - रसलरग्नः राजो विलोक्ते रसलालसाः Verse 32. If the
Gopikāgītā ^{and the B.P. improved} advanced on his idea by saying, रसल
रुद्धनाथन्तप्रियरितिः | तोकाप्रियं रसलालाः पद्मह-
उक्तदायतीतः॥ B.P. I-2 first 30 and 30 Verses 15 to 30 ; the
verses are very lovely no doubt, and even the word Rasa
(adhyaya 33) comes in the context, but Rādhā is supposed
to be the person with whom the gopi in the context

and was living in a hermitage on the hill. He was educated alone with Yukti, a Brahmin lad and son of a Rsi (cf. रथ्युक्ति विद्वत् in the Prakriya I act where the mother of Udayana refers to Yaugandha as having played with Yukti in his boyhood) and turned out an expert in many branches of knowledge. His harping kept even elephants under his spell. An elephant of a superior order, enchanted by his talents, agreed to do him food service if he would not eat before feeding the long trunked self. With the help of this animal, he obtained his uncle's dominions, then his father's and ruled both. One day he forgot his work, ate first and the elephant disappeared. Udayana went in search of him. In his wide wandering, he came across an elephant which he mistook for his own but which was a work of art and concealed many warriors of Ujjain like the Trojan horse in the Trojan horse. It was a monstrous device of the king of Ujjain Third. It was a monstrous device of the king of Ujjain who wanted to capture the tributary prince for default of payment of tribute. The warriors concealed in the elephant emerged and fell upon the unarmed prince and took him prisoner to Salankayana the chief minister. The prince's bosom friend Yukti

४१५

imagine Kṛṣṇa has disappeared; however, the naïve Radha does not appear; a little later, the āśrayāni interpreters almost made her appear by misinterpreting (तदवस्थास्त्रियं रसे च वाक्यं) रसलक्षणः राजा; and अप्यसामान्यं इदं, which was metaphorically introduced in the beginning and explained physically afterwards. The ^{all} symbolic rasa-dance - which should after be symbolic of denuding the self in humility before the Lord - was sketchily worked in the Brāhmaṇa-kāvya Purāṇa.

was being V. P. describe the
the H. V. and significantly Bala, which
rather briefly and significantly Bala, which
there's not the faintest suggestion of me loosing the Supreme - ग्रामपति परमहमात्रम्
There is another significant departure in the
reference to Krsna as the 7th and not 8th as in the
popular B.P. version. Even the name Sankarsana
signifying dragged out, suggests that he was
first conceived in Devaki's womb to be drawn
out and passed into Rohini's womb so that he
could be an elder brother of Krsna. Similarly
Krsna's becoming the future killer of Kamsa
is foreshadowed in the Bala, not by the abomination,

at once vowed that as his dear friend he would revenge it by carrying away the princess of Ujjayini without her father's knowledge and he caused the rumour to spread about that he was dead. In disguise, he and his warriors proceeded to Ujjayini without ~~her father's~~ knowledge and while he was there he drugged the royal elephant Valagiri so that it became intoxicated and mad and ran amok in the whole city. Prachodhana, its king, was helpless. On coming to know that the imprisoned prince was capable of taming the mad animal by his birth he released Uthayanan who did as desired. The king was immensely pleased and appointed him toxophilic tutor (= to teach archery) to his son and appointed him music master to his daughter Vasavathattai. The prince and the princess fared well in their respects. The prince and the tutor was amply rewarded. During the festival of bathing, Vayanthakan (Udayana's dear friend) told him all about Yukti's stratagem and Uthayanan eloped with the princess and her companion (Kanjanei) in a female elephant Pathrapatti and crossed the borders of the kingdom.

116

but by the curse of a sage named Matihika which
enters his body dramatically along with so many
extraordinary associates like Shandala, Kanyū, Hattu,
Kalarātri, Mahānidrā, Pingalākṣī, (P. 527. seventh
driving out Kamsa's royalty or Sri as per orders
of Visnu, the Supreme Accommodation Controller.
All these elements, though not exactly tallying in
every minute detail, are found in the jātaka
classics in Kāvya literature in broad outlines at
least. In the Ardhavani Pāṇḍit of Neminātha,
a sage named Bhūmikata curse Jāvanī, the
second daughter of Jarāsandha that her husband
Kamsa - the names of the wives maybe Asti and
Prāsti in the Bhārata epic - and father would be
daim by Devakī's son (Ardhavani VII.10). Devaki
thrice gave birth to twins (A.N. VII.27 prose passage
at seq.) and the next ~~ie Kṛṣṇa~~ was Kṛṣṇa. This
is also the story as narrated by Kāmapūra
in his Neminātha Kāvya (Madras Univ. Ed., II-8. 64
prose). The H. V. refers to the first six sons of Dushki

as the Sadgarbas¹¹⁷ who were formerly the sons of Kāla-nemi, now born as a result of a curse. The V.P. makes mention Hiranyakasipu's children. Neminātha is the context also refers to the three twins after whom Drona was born. The last element referred to in Bhāsa, viz. forcible evaeration by Sri of Kamsa's body for the completion of the new tenants the curse, Kālarātri etc., is echoed by Rama in his Gada-yuddha Ashvāsa¹¹⁸⁻⁴. Where Asivathman comes to Durvodhana for an interview while the latter is hiding in Vaishampayana lake. Bhāsa also refers to the way in which Kamsa had a high personal regard for Vasudeva before Kāshīkā pronounced his curse on him. At Vasudeva's instance, Kamsa seems to have ordered Nanda-gopa to be whipped and had decreed that he should be constantly in chains, though the same Vasudeva seems to have also helped him on a yet prior occasion. It is on the basis of this that Vasudeva pleads with Nanda-gopa to foster the baby, saying एवं राज्ञः किम् न
सर्वतो भूते च तदा | अस्ति राज्यं किम् न
किम् न भूते च तदा | अस्ति राज्यं किम् न

Uthayanan was reinforced by his friend Idapakan and reached the city of Jayanti. He then married Vasavathalla and was lost in her charms. The state affairs were completely neglected; Yuki after having played the devil in disguise at Ujjayini hastened home with Sankiattai in a car. He saw his friend and ruler bewitched and determined to separate him from his wife in the interests of the state. After giving directions for the management of the state affairs, he once again set afloat a false rumour that he was dead. The sad tidings fell on the ears of Uthayanan and agonised his mind. He was comforted and taken with his wife to a grove near the city of Haranam (=dārānaka in Sanskrit) and afterwards to the city itself where they were lodged in a palace. One day the prince went abunting when Sangiay led the princess through a secret tunnel and they and Yuki in disguised passed to the city of Shansai and spent some time there. The hunting prince returned only to find his palace reduced to ashes. It filled him with grief.

महापात्रः - Bāla I. 20. and then only Nandagopa comes in
gratefulness - फौ ले पत्नुकाकर हसि। यदि कर्ता की भवनु तो वह
पिता कर्ता को न माने, आत्मनु भी कर्ता राजा राजा राजा राजा
to be the guardian of the child. (By the way, this
last idiom यदि कंसो मा भवनु, कंसद्युपिता कर्ता को नी
is definitely a Dravidian phrase, headfami-
लीनु is clearly either in Kannada or Tamil circles are prob-
ably either in Hindi or other North Indian dialects.
-cally absent in present, it has been borrowed from us into these languages also).
In the V.P. again, Nandagopa and others are away
on their carts to pay the annual or Varsika tax to
Kamsa while Vasudeva transfers the babies in
unknown to anybody, even to Nanda and his wife who is unconscious Vasudeva was
Nandagopa's house. To continue the story from
Bhasa's standpoint, the chains fall off mysteri-
ously the moment he lifted the divine baby - pp.
(The B.P. or H.V. and even V.P. do not
know anything about these episodes. We can
only conclude that Bhasa's source should have
been some Bhāgavata epic and the extant H.K.
or V.P. seem to be nearer to Bhasa than the B.P.
as we have it now. The Ghatārātaka (§ 54 Lowell) offers
some striking similarities to Bhasa's story.

that his wife and friend Yuki should have fallen
victims to the flame and so he made up his
mind to live no longer. Nevertheless, it struck
his mind that a sage at Rajagiri could bring
back to life the dead near and dear, and he came
panied by his friend lay concealed in a grove
near that city. There was the Vernal
festival a going to honour and propitiate Sypid.
Padmavati, the King's sister took part in the
celebration. At her sight, Uthayanan was
spellbound and the lovers resided for a time
in a nunnery there. When the Kingdom was
invaded, Uthayanan showed his military
valour, sacked the foes and put them to rout.
The King of Rajagiri rewarded his services
with the hand of his sister and they were
happy imparadised in one another's arms.
Uthayanan's brothers and forces defeated their
enemy & he bore sway at lower Sambi. Then
Yuki came back with Vasavatthai and the
King lived happily with his restored wife and

No

Similarly one of the stories narrated in the famous
Tamil epic Silappadigaram is similar to the story of
Varanthesu's malady in Bhag's Sharadatta and
more particularly in the Nagahakatika.

also the new Queen. The ministers Erummanan and Yuki were rewarded. Prachothanan sent dowries to his daughter and Uthayanan made an ample return through Yuki.

This summary is interesting in its many parallels to Bhasa's story. Yuki is easily recognised as Yamayana; Sharayana; Udayana and Vasavadatta becoming Ithayana and Vasavathatta are quite natural in Tamil as also the initial vowel added for Rumanvan in making him Gurumanvan. Pradyota becomes Prachotkana; his sister Padmavati has the same name and other similarities can easily be recognised. Over and above these similarities there is the Aruni affair. After his marriage, Udayana throws himself into the enjoyment of sensual pleasures and becomes slack in kingly duties even to the extent of quietly submitting to the gradual loss of his dominions till he becomes the master of a small 'city-state'. To reenthuse him and to secure the aid of the mighty Magadha King Yaugandha & the other ministers instituted acc. to K.S.S. the Lavanyaaka fire-plan. The Perumagadai

We propose to consider the work of the earliest Smṛtikāras like Gautama, Āpastamba, Kāntīya, Manu and Yājñavalkya with a view to link them with Bhāsa. Bhāsa's style is reminiscent of that of these early Smṛtikāras and more particularly exhibits a close affinity with that of the astute Prime Minister who presided over the destinies of the Mauryan Empire. If Bhāsa could not have had a direct contact with him, as he must have lived about a century and a half later, he must have been an ardent admirer and faithful follower of his school, believe that he lived from 350 to 270 B.C.

These early Dharmasāstrakāras might have first then insisted upon the prostration by the junior before the elders who in their turn had to pronounce a blessing. He might remind ourselves of Patanjali's advice not to study grammar so that we might not be put to the necessity of keeping silent in the matter of a proper benediction like a woman from 300 B.C.

suggests that Magadha's help was necessary for reannealing the lost territories of Kausambi. Vasavadatta is persuaded to remain incognito for sometime so that her husband might regain his lost territories. After the marriage with Padmavati, and after the Kingdom is reconquered, there is reunion with Vasavattha. Amara annexing the Vatsa territories, Dayana overpowering him with Darsaka's help, the latter being Padmavati's brother, are all met with in the Swapna. Padmavati is Magadha King's daughter in R.S.S.; she is the daughter of Mahasena in the Brhatkatha, while only in the Perumgadai, she is Magadha King's sister, exactly as in Bhasa. But the way in which Vasavadatta managed to live incognito with Padmavati herself is found only in the Sanskrit Versions. In the Perumgadai, Dayana and Vasavadatta do not see each other till both return to Kausambi. The Swapna story is 99 per cent Bhasa's own creation and its loveliness is unique.

On the strength of Bhasa's similarity with the Perumgadai, are we entitled to conclude that the former knew the latter? Some scholars like

121 p3, Kielhornson 1892

In the Durbhagata, when the
Blessing is not uttered by Dharmarāṣṭra, the three
yuniors, who have prostrated themselves, Duryodhana,
Sakuni and Karna are particularly worried and
demand the reason why no benediction should
have been uttered (p. 664 - Devatāḥ). In a similar
strain, in the Karnathāra, when Karna prostrates
himself before Indra, the latter quickly reflects
that his object in coming there would be frustrated
if he blessed him in the usual way and promptly
blesses him in his favor. Ex 33, 10
Ex. वैतर्या तो अस्ति त वृत्तिः (p. 665) The ceremony
of वैतर्या or sipping of the holy water
neutralizes acharana or sipping of the holy water
after every bodily impurity (called Soucha in
Dharmaśāstra -) such as weeping or sneezing
is in strict accordance with Smṛti injunctions
and is to be met with in the Pratimā and the
Bāla. Duryodhana in the Durbhavākya refers to
Karna as abhaya or unfit to be talked to
as he has killed women, horses, bulls and

the late R Vasudeva Sarma of the National College, Trichy, have suggested that Phasa might have been a southerner on the strength of some other facts also. This similarity seems to strengthen that belief. Phasa needed Kalidasa but we do not know the date of the Perumgadai. Dr Swaminatha Ayyar suggests that a petty king of Konguādū, Konguveler by name might have composed this Perumgadai on the basis of Ganga King Durvinita's translation of the Sanskrit Brhatkathā (circa 6th cen. A.D). How far this can be trusted is a matter of opinion. Both the K.S.S and the B.K.N. hail from the 11th cen and Phasa could never have seen them at all. Whether he utilised Gunādhyāya's work alone, or the Tamil Perumgadai and introduced the necessary alterations, it is difficult to decide. One thing can be asserted and that is he must have utilised Gunādhyāya's original work.

Dr Swaminatha Ayyar states in his preface that he reconstructed the lost portions of the Perumgadai with the help of a Sanskrit Kavya Uditodaya and Udayana Kumarakavya, another Tamil Kavya. The latter is a brief work with not much

of description; but the story progresses very fast and is more passionate while Bhāsa's drama is more heroic. Sri L. Gundappa quotes a verse from the Tamil Kāvya as quoted by Dr Swaminatha Ayyar. If the 'Uvittodaya Kāvya' referred to were available for us, we could have instituted a more detailed comparison between it and Bhāsa; it is to be regretted that the scholar himself has confessed that his own manuscript copy of that work was lost.

Here we are tempted to summarise the

story of the BK. Story as summarised in K.S.S.
King Satānika and his son Sahasrānika had
in succession ruled over the Vāba kingdom. The
latter's queen was Mr. Gāvati. While pregnant, she
expressed a longing to bathe in a pool of blood.
As ~~it~~ a tank was filled with some red juice, but
while bathing therein, as misfortune would have
it, she was mistaken for raw flesh by a bird-
relation of Garuda. He snatched her away, but
on his finding that she was alive, he deposited
her on the peak of the rising mountain. It so
chanced that there was Jamādālinī's hermitage
(continued in the page after next)

Sanskrit writers,¹²³ Bhāsa uses legal terms here and there, रात्रि॒क् is used in धौर्मदत्ता when the gambler replies he is afraid of a creditor, रात्रि॒क्, answering Varantavasa's question; रात्रि॒क् is to be understood in the sense of a hoarder or a miser in गङ्गापूर्णी
in the sense of a hoarder or a miser in the sense
of देवते सुनिष्ठता, and रात्रि॒क् is used in the sense
^{Bonita T. 22} ^{I. 10.}

प्रतिनिधित्वा यज्ञो विषयत्वम्. Similarly the conception of
the sacredness of the nyāsa or trust property
is the same in both Bhāsa and Kautilya, or
other early Smṛti writers and also testified to by
Contemporary Greek records. Megasthenes in Frag.
ment XXVII - MacCrindle - p 70 remarks 'They have
no suits about pledges or deposits nor do they
require seals ~~about pledges or deposits or witness~~
(unsealed deposits in Hindu law) and confide in each
other. Similarly Megasthenes actually refers to Kautilya
laws when he says 'for the law ordains that no one
among them (Indians) shall be a slave under any
circumstances. The reference is here to Kautilya's of
प्रतिनिधित्वम् शुद्धिः p. 181. Apastamba also protests

2 The son was a slave of the father in Greece and Rome; he could be sold and could hold no separate property.

Nārada actually ordains - ॥ 12. शत्रुं विनाशम् ॥
यज्ञोऽस्मि अप्तुं विनाशनं विनाशनं ॥ i.e. if
Bhasa had lived after Nārada, his Sharudatta could
have easily taken shelter under this rule of Nārada;
obviously he must have lived before Nārada.

124

against this theory of slavery² in respect of wife, daughter and son (II. 6, 13; 10-11). Brāhma seems to link himself with these early Smṛitikāras to whom he pertinently refers as Brāhmaṇādins in Mātīyamāṇavivāha¹⁸.

This conception of nyāsa disappeared from our legal text books in the Kaliyuga which roughly starts with the beginning of the Christian Era. It appears probable that there were special courts where such legal restitution could be easily effected; even Kaikeyi could get her rājyaśikha effected; even she had demanded it. It looks as though if only she had demanded it, the nyāsa conception, by Kalidasa's time soon after, the nyāsa conception though being remembered, was slowly losing its hold, Kalidasa referring to it rarely in a small smile for example at the end of the Paṭṭa, Śākun, as Goutamaṭṭa (Mañjarī) or perhaps in the Paṭṭa of Neelikārmanovāsīya where we are told that the matron of the boy Āryas with whom she had entrusted her boy at birth restitutes him to his mother. But Brāhma makes it the very striking point for his two dramas Hā Śatruṇa and the

near by and the Queen took shelter there and was delivered of a beautiful son. At his birth, a heavenly voice testified to the fact that the future Vidyādhara King was born. As the boy Udayana grew of age, he saw a snake being captured by a Sābara. Taking pity on it, Udayana offered as a price to the Sābara his bracelet on which was engraved his father's name. The snake was liberated and in gratitude, bestowed on him the knowledge of various magical powers and also his lyre named Ghosavati. In due course, the bracelet found its way into the hands of the King who instituted proper enquiries and traced his long lost wife and child. Udayana was made the crown prince and Yauganya, Rumanān and Vasantaka were appointed his ministers.

Gradually Udayana took a great liking for hunting and taming of the elephants with his lyre Ghosavati. He became eager to marry and from his inquiries elicited the fact that Vasavadatta the daughter of the Rajayani King, Chanda Mahasena would be a suitable bride. But the fact of that king being his great enemy stood in the way of opening negotiations. Chanda Mahasena also was equally worried about a suitable husband for his sufficiently old

195

Kāṇḍūdatta ^{refuses} to accept it in his Prasthāna also. Both
Kāntīya and Bhāṣa are very particular about the
legal restitution in the end. The sāksins ^{are} in Kāntīya's
language both upadrastārah and dṛṣṭārah, eye-
witnesses and earwitnesses as Bhāṣa's juros are
in Ratnākara IV after 24th Vene (Viz. Sumantra and
Sītā; later Vasishtha and Vāmadeva VI - trial separation
and with Rāma's blessing) and approval is the Kingdom
offered back to Rāma by Raikayi. Such trust property
would not carry any interest and was required to
be made good even if demanded at midnight.
If it was stolen away, the person who had received
it had to make it good, as was done for
the Sāvī, had to make it good, as was done for
example by Kāṇḍūdatta. Kāntīya refers to such
example by prātyayapīkāḥ śeṣhayonemataḥ and
sāksins as prātyayapīkāḥ śeṣhayonemataḥ and
The restitution had to be made in the presence
of accredited and trustworthy representatives as
for example in the Ratnākara VI towards the Vene
end, sāksimānyāśo nirjāsayitavah p 54, Deva

daughter. When he found that the best bridegroom would be Udayana, proud as he was, he invited him to teach his daughter music in his palace. Udayana equally proudly refused to go there, but offered to teach her if she were sent to his ^{own} palace. Mahasena's enquiries elicited the information that Udayana was too fond of elephant hunting. He accordly prepared a 'Robot' elephant, made it look exactly like a real elephant, stuffed it with soldiers, and allowed it to graze near the Vindhya hills, just outside the skirts of Udayana's kingdom. His spies did the rest and Udayana was misled into hunting the elephant which was reported to be far superior to Nadagiri. Heedless of the minister's warning, Mahasena started alone one evening with his ghosavati to hunt, but was himself hunted, arrested and taken to Ujjayini. Chandramahasena received him with public honours and requested him to teach his daughter music and Udayana had to agree. In Kausambi, the news of Udayana's capture caused great consternation. The minister Yaugandha left the kingdom in Rumantha's custody. Equipped with magical charms, Yaugandha managed to alter his appearance into that of a lunatic and Vasantuka was also similarly invested with a

- dhar, echoing Kautilya's language - निष्ठिमत अथवा
 - नाम कुर्यात् II.12 last verse. The affectionate Pandukha
 and the equally motherly Dhātri who have brought a
 message from Vasavardatta's mother are constituted
 into an athikarana or a special court on the spot,
 and their 'findings' convert the tragedy into a comedy.
 While Baudhāyana, Bhautava (earlier than
 Kautilya) and Manu rank Kshatraja second in the
 list of the 12 kinds of sons, Kautilya puts the
 putra above the Kshatraja whom he pushes to the third
 place. Bhara follows Kautilya and makes Buryo-
 dharma insult the sons of Pandu as Parātmajas
 almost echoing Kautilya's very words in the context
 in the DūtaVākyā. Kautilya contrasts स्वयंसीति
 औरस with परजात or द्वे रज - स्वयंसीतः कृतक्रिया
 औरसः । तेत नुल्यः पुत्रिकापुत्रः । स्वयंसीतेगावपगोत्रेण ए
 निष्ठुकेन द्वे रजः द्वे रजः पुत्रः । . . . स्वयंसीतः पितृ-
 लवद्वालो च द्वयादः । परजातः संभुतुरेव न द्वयाद्वाल
 द्वयोद्धाना ridicules the Pandavas in DūtaVākyā p.
 एमात्मजो वायुसुत्तम भीतो भ्रातर्जुनो मे शिवोन्द्रुद्धः
 यमोऽप्यनिविस्तुतो विदीतो यक्ष स अ॒न्याः कृष्णोपपत्ना॥

strange appearance. (Perhaps Nala's deformity after the snake-bite in the Vanaparva might have given the cue for his deformity). Thus deformed and disguised, these two managed to contact Udayana in his 'horomed prison' without exciting suspicion at all. Yajnandha taught Udayana magic charms by which Udayana was able to break his chains and win Vasavadatta's heart. Vasantaka managed to stay with Udayana in his own palace. Slowly the princess' affection for her father waned and Udayana became her one reigning passion. As soon as Yajnandha came to know of this, he quietly prevailed upon Udayana to be revenged on Mahasena who had contrived to capture him by an elephant trick by a counter elephant trick. Udayana agreed and the plan worked very well. Mahasena quietly managed to swallow the insult and sent his best compliments to the couple who were married with great rejoicing in Kausambi.

127

Here he obviously insinuates in Kāntīya's language
that they are dayāda or inheritors, if not all of their
sunckartavas or their nigruta or putative fathers,
gods and not of Pāndu. The later Dharmasāstra writers,
like Hārita, Vasiṣṭha, Viṣṇu, Nārada, Manu retain
the kṣetra, in the privileged place next only to the
aurasa, while under Kāntīya's influence, Vāśiṣṭha
and Devata push him to the third place, Nāraka
putrikāputra higher. Brāhma's इति विद्या एवं तीर्थम्
वाच॑ (Verse 30, Dūtakārya) must have acted almost as a
bombshell on the later lawgivers favouring the kṣetra
and Manu IX.64 roundly condemns nigruta. The particu-
lar word bandhuta investing the adikāra or needed
spiritual qualification for performing obsequial rites
according to our Sāṃkṛti deserves to be noted here.
Here it must be noted that though for arguments
sake, Duryodhana called Pāndu's sons parāmājap-
ta, in Dūtakārya 21, he does recognise them as his
brothers and asks his son Duryaya in the three
sacred litiations of water, ^{to him alone with them} naively suggesting that

Mother Jain legend - Dharmapasa Appamada
Vigga - H.O.S. Vol XXVII p 247 ff - from Dr Samp's
introduction: - Parantapa was a King of Kausambi.
His queen was once dressed in red garments. So she
was mistaken to be a slice of flesh by a bird and
was carried away to the Himalayas where she gave
birth at the time of dawn (udaya) to a son ~~3rd~~.
A Rajarshi took pity on her and gave her shelter
in his hermitage. Gradually the queen made love
to Rajarshi and they lived as husband and wife.
Some time after Parantapa died and the Queen
induced the Rajarshi to secure the Throne of
Kausambi to her son Indena, the legal heir.
The Rajarshi gave Indena a lute and taught
him a charm by which he could tame elephants.
Indena's mother then gave her son her red
garment and a ring which she had from King
Parantapa. Indena took them all and entered
Kausambi with a large herd of tamed elephants.
He was welcomed and crowned King.

Chanda Paffota, King of Ujjayini grew
jealous of ^{Indena} and captured him through a
mechanical elephant containing warriors. Then

though they were Kshatriya sons, they had not as yet lost their special 2nd place in the list of the sons as the

privileged place is only lost after Brhaspati much

But this is only for argument's sake; according to the text, Dvijopanava urges his son in Verse 5-3.

later. Dvijopanava urges his son in Verse 5-3.

स्त्रीमुखाद्या विष्णुके उत्तरपृष्ठोऽस्मि ॥

द्विया प्राप्तुमुखेन्द्रो मम समाधानात् विजय ॥

When Bhāsa in Dītaghātā Verse 16 declared

स्त्रीमुखाद्या विष्णुके उत्तरपृष्ठोऽस्मि ॥

that the daughter was far better than a hundred sons, he seems to be linking him

with the 'dubitṛ dāyādās' of Yāska in the

Nirukta, Naighantukakānda III. 3.

Yāska in the 8th cen B.C., had decided that a

daughter could also inherit and be a 'bandhu'

and perform obsequial rites exactly as a son can

do nowadays. This tradition seems to have lingered

on among the Smritis for some centuries and Bhāsa

seems to have remembered this tradition also. Evidently

in Bhāsa's time, the woman could easily own property

and could perform religious or spiritual rites

almost exactly like a son. The legal or spiritual

Pippota asked Udena to teach him the art of taming elephants. When Udena declined, Pippota asked him to teach the art to his daughter Vasundatta. It was arranged that each should not see the other and the tuition be given with a curtain in between them. But one day the pupil persisted in mispronouncing the lesson, whereupon the King in anger pulled the curtain aside and they fell in love with each other. After some time Vasundatta agreed to elope with him to Kausambi and with the permission of her father, used to go out with Udena at nights with the pretext of collecting certain herbs useful for the art of training elephants. One day they set out on the same pretext and made good their escape to Kausambi. On their way Pippota's officers tried to catch them but Udena throwing down bags of gold coins diverted their attention from pursuing him. Vasundatta became the chief queen of Udena though he had already 2 other queens named Mayandika and Samvata.

129

disabilities imposed upon, for example, by the law
law-digests like those of Haradatta do not seem
to have been as yet imposed upon her and this
fact seems to have been clearly hinted at in Bhāṣā's
Pratimā: तदेष्वादी मृत्युं एव च: यमोऽसा वृत्ति
could become a man by virtue of her artha or wealth
That she did not labour under any religious or
spiritual disability is also clear by implication
when in the *Pratimā* III.5, the Sūdra alone (and not
the woman) was prohibited from reciting the Vedic
mantras while offering worship. वर्त्तेण गृह्णाते इति
प्रतिपाद्यते, यमोऽसा एव: The woman could
easily own considerable property independently
as is clear from the Bhāṣā and the *Pratimā*.
Bhāṣā's respect for family life made him even
prostitutes like Vasantavā and Tridimbī so
as to fit into an affectionate family atmosphere.
As a matter of fact, he wrote the drama *Pratimā*
with the express purpose of vindicting Indian
womanhood. Everybody has abused Rākṣeyi

An Eng. trans. legend of Vatsaraja Udayana & Mahasena
Pradyota - from the late Dr P. G. Lynn's article in
B.O.R.I. Vol II p. 1.

Pradyota the King of Rajagriha wished that his daughter Vasavadatta should be trained in music by Udayana famous for taming elephants with his flute. So Pradyota placed an artificial elephant in a forest near Kausambi and concealed some warriors therein. Udayana was bidden to tame it and in his attempt he was taken a prisoner to Rajagriha and was asked by Pradyota to teach music to Vasavadatta. Udayana was told that Vasavadatta was blind and the latter being told that Udayana was suffering from a contagious disease. Thus it was arranged that Udayana should give her lessons from behind a curtain. Vasavadatta hearing the master fell in love with him and was anxious to see him. One day she began to sing in disorder and the teacher and the taught fell out violently. They drew aside the curtain in rage. Thus meeting in person, they began to love each other. Once the

130

and Sītā also for her having castigated Brāhmaṇa just before she was abducted. This reminds us of the Brāhmaṇa Yāgika where the highest philosophy could be taught to the wife who was not denied either earthly or heavenly heritage according to her own inclinations. His conception of the woman or

strī was that she was as exalted as Sri, श्रीस्त्री
त्रियोग्या नाम सर्वार्था अनुभिमेष्टा। वक्ता निरुद्दीता च श्री-

स्त्री भवति भूत्ता - आनुशासनिक पृष्ठ - XXXXVI. 15. Even according to the Rg Veda III. 31.1, a daughter's son

was as good as a son and was not looked down upon.

The Sūnāl'sēpa story in the Aitareya

Brāhmaṇa has been usually spoken of as having inspired the Madhyama Vyāyoga, but we are tempted to believe that this was received as a result of the social injustice that was perpetrated on the madhyama son who as a result of Gautamī's legislation in his XVIII (p. 439, Govt. Oriental Library series 1907 ed.) had to satisfy himself with the unwanted furniture or portion

elephant Valagiri got out of control and Pradyotsa sought Udayana's help. Udayana agreed to pacify the elephant if Vasavadatta was by his side on Bhadravati. Necessary permission being granted, he marched with Vasavadatta the elephantess.

In the meantime, Yauvanya wanted to take back to Kausambi his master Udayana with Ghesavati the hute and Vasavadatta. So he collected in four pots the urine of the elephantess Bhadravati with the assistance of Kanthamala the maid servant of Vasavadatta; directed Udayana to proceed to Kausambi; he spread the pots of urine on the way of Valagiri which was commissioned to pursue the couple. Valagiri lagged behind sometime the pots and Udayana and his party reached Kausambi safely.

Purnalatha Pillai suspects that the Paisieka work of Vyākhyā might have been the Tamil Perumfada itself. So does Dr Swaminatha Ayyar. Legends of Udayana are found in Attakathā of Dharmapade I-21-3; in Divyāvadana XXVI p528, and also in the Vinaya of the Milsaravasti

13)

of the ancestral property. The eldest could enjoy a $\frac{1}{2}$ share called uddhava and pick out the best cows, horses, or strong bulls or other perfect animals. After he had taken away his share, the younger one was asked to choose his share and after both had chosen whatever they wanted from among the things left over, one-eyed bulls, old bulls, tailless and hornless beasts, tables or chains wanting in one leg and so on the madhyama had to choose. The passage needs to be quoted at length : कुद्यं पितृः उत्राः दिव्यं भनेत
तिवृते रजाति मानुः, जीवति केषमि, सर्वं बुद्धिस्पेतरान्
विभूयात् पितृवत्, विभागो तु धर्मवृष्टिः। विश्वातिभगो ज्ञेष्यते
मिथुनमुश्यते दण्डको रथः गोवृषः। (अवाक्षारो ज्ञेष्यते)
मिथुनं गोमिथुनं, उभयतेदतः अशोधतरगार्दभाः तेषां
भासंभवं अन्यतमाभ्यां युक्तः रथः गोवृषश्च, काणखोर-
स्त्रीवर्णा सूध्यमस्यानेकाण्डोत् - काण्डः = one-eyed; विरः =
शृणुते, खोट इति पाठे भादविकलः = wanting in one leg;
शृणुते, खोट इति पाठे भादविकलः = wanting in a horn; विलोपित-
कृदः = दण्डक, विकलः = tailless. अविशेषितवाऽगवादिनामपि भास-
ंभवः? दुष्टाः? The rest of the text in Gautama is not

necessary for our present purpose, but this is sufficient.

Vādins. The Jaina legends summarised herein might have been utilised by Bhāsa. Most probably Gunadīpa might have flourished half a century prior to Bhāsa, if the latter was not a younger contemporary.

I believe, to show that the Dharmasāstra-kāras were too import to the madhyama who was supposed to be almost spiritually useless. Kāntīya also similarly declared that the madhyama was only to choose one-eyed things, ^{अपर्यग्निः अवृत्तिः प० १६२. III. ६.} As Bhāṣa himself remarks in the context, वृद्धं च मेष्टः or the best in the family; the Dharmasāstrins of the time had decreed him to be pitrīsamsa or equal to the father and in calamities, the eldest son alone caters to the spiritual needs of the father शत्रुं रोषं गृहं गृहं दृश्यते एव वर्षे १७ तो १९. Maternal affection eagerly hugs up the youngest and the madhyama has thus no claims, either spiritual or affectionate, on the family. It was evidently this injustice that Bhāṣa desired to focus his searchlight upon and he has succeeded eminently as for example when a dramatist ridicules the dowry system or similar social inequities. The lawgivers soon opened their eyes to this social inequity and soon after, Yajñavalkya, in about the 1st Cen. A.D. actually decreed that the brothers should all

Bhasa's *Vidūshaka*.

The *Vidūshaka*, the mainstay of the humor in Sanskrit dramas, has a rather stunted growth, starting rather gloriously in Bhasa in the 2nd cen. B.C. His *Santusta* is perhaps the greatest comic actor in all Sanskrit dramatic literature; he rises to his full stature in Sūdraka's *Maitreya* (almost soon after Bhasa) whose wit and humor are even infectious; Kālidāsa's *Gautama* (towards the beginning of the next century perhaps) in his first drama *Mālanikā*. Brūmitra also claims certain qualities exactly similar to Maitreyga's and even affrows himself to the point of making the entire action therein start and even centre round him. But in his later two dramas, this unfortunate character has already started on his downward trend in order to allow sufficient growth for the characters of the heroes and heroines therein. Pushing further ahead on to the 7th century we

receive an equal share of the ancestral property,
the obnoxious *yaishnya* or primogeniture and *yashtha*
-*āmsa* or extra preferential *yo* share for the eldest
brother in consideration of his catering to the spiritual
needs were completely removed from the Statute book.

सर्व वा यजुः समितिः यज्ञा I.116 वा पूर्वोत्तर वृत्ति:

अथ च इति अपि अति समाप्ति 119.

The *yaishnya* or primogeniture refers to the
Dharmaśastrins decreeing that the eldest alone should
inherit the entire paternal imitable estate. This
eldest could be compared with the paterfamilias in
Rome, for example, where also he was entitled legally
to the enjoyment of the entire paternal estate.
Kāshīya states अत्यन्तं ग्रेति वा अतिकृतम्
I.17 p. 35. Following this dictum, Bhaṣa makes the
eldest son in the senior line of the Kauravas, Duryo-
dhara, according to his version, inherit the entire
imitable estate. The epic had made *Yudhiṣṭhīra*
the eldest and had made Bhīma and Duryodhana
born on the same day. The *Kāshīya* in the epic was

find there may be plentiful opportunities for the
'Comedy of errors' in the three dramas of the Emperor
Harṣavardhana. He does provide the springboard
for the fun and frolic, but obviously he has
become more and more conventional and even
artificial; in his last drama the Nāgānanda, he
is even pushed out of the stage to provide room
for the serious Sānta rasa and the message
of Ahimsā. Bhavabhuti's puritanism has no
sympathy with him almost exactly like
Bhatta Nārāyaṇa whose vigorous drive would
also not compromise with him. Rājāśekhara's
two Vidyāsakas are also unimportant and
conventional, being mere appendages to the
hero and the master they serve.

This 'Narmasubhūtī' stands head and
shoulders over his compeer, the English clown
or Falstaff in Shakespeare. The latter's stupidity
is the butt-end of ridicule and his presence
could even be dispensed with, being in no
way vital to the development of the plot or

action of the drama. But our Vidusakas throw their lot, heart and soul, into the action of the drama, living entirely for the sake of the hero whom they serve faithfully to the very end. The English clown answers to a single description wherever he appears on the stage, but the Sanskrit Vidusaka, a Brahmin (debased though he be), has different characteristic features in different dramas, radiating life and freshness all round by his jocular repartees even while serving his master with sincere devotion. As such, the earlier Vidusakas at least pulsate fully with life and can even be met with in our street corners. They fully deserve the appellation citizen of the world.

Fully confident of the part they play and also of their capacities, they play their parts triumphantly in the game of life.

Coming to Bhasa's Vidusakas in particular, he provides us with a definition of this faithful friend in IV.21, Chāndatā. The hero says in the context: 'It would be a happy thing if the Vidusaka has heard about my escape, other

135

porary Jātaka records. The following stotra translated from
Lowell's Edn VII p. 326 - is very interesting - मातृपिता-प्रसाद
॥ मातृपिता-प्रसाद ॥ सर्वे ज्येष्ठस्य ते भारः ॥ इदं नीति भवते
(The word भवते used in the second line here reminds
us of the title कुम्भभार of Bhāsa where also it is similarly
used). Manu's rule was also similar - ज्येष्ठ एव ग
गृह्णोयात् विच्यं धनमदोषनः (IX. 105) and we have
already referred to the way in which Bhāsa echoes
the word 'Vini Kurvita' in Manu IX. 213 - यो ज्येष्ठः स्थान
विनिकुर्वीत सर्वान् भूत्युपर्वीयसः । सोऽज्येष्ठः स्थान
अप्यगत विनियन्तया राजाभिः ॥ When he made
Rama say in the Pratimē - न रुक्तं पौरिभोगेव तिल
Manu also might have been influenced by Bhāsa
or by some other lawgiver who denounced the jyestha.
Well, continuing the thread of our argument, not
by which Duryodhana is made the eldest in the
senior line, latter-day dramatists like Bhatta
Narayana in Saṃskrit (and even Ranna in Kannada)

wise, he will certainly put an end to his life. Rather,
no use will be served if I undertake anything
without him. He was practically my own body divided
into two, - so completely was he identifying himself
with me, - he becomes the laughing stock in the
gatherings of the people, a warrior in battle, a
teacher in woe, daring when confronted by enemies,

he was, indeed, a festivity for my heart. (सुन्दूर)

भवेधिमि मे निर्गमनं रोन कुतं भवेत्, न कुतं रोत् विपस्याम
स बालणः। अथवा किं मम सर्वां भैस्तेन विना। स है,
गोषीषु हास्यः, समरेषु घोषः, ऊके शुरुः, साहसिकः परेषु।
महोस्तवो मे हृदि कि प्रलापेः, द्विद्वाविभक्तं वलु भृतारीरम्॥

This Santusta makes his first appearance
in the Chāndatta in the second act. He is ready to
face any danger for the sake of the hero. He accom-
panies the hero to the royal palace warning him
of the risks he might have to face. We next find
him after Arimāraka gets the magic ring from the
Vidyādhara. With the ring in his finger, both
Arimāraka and the Vidusaka become invisible
and enter the princess Kurangi's apartments.

literature) have tried to enlist our sympathies in Duryodhana's favour, but failed rather miserably. This explains why Bhasa has eminently succeeded.

Kautilya in another context VIII.2 - remarks

राजा राज्यसिति प्रकृतिसंसेदः. This reminds us of Valmiki

Ayodhya kanda LXVII - 34 - राजा सत्यं व धर्मं राजा

कुलवं कुलं। राजा मातृपिता चैव राजा हृतकरो न्याय॥

Echoing both these, Bhasa says - शक्रमकारसंस्थित-

कूरकराजं कुलं p.255 in Pratimā I towards the end.

A little later in the same context, he again remarks

ननु वक्तव्यं शक्रद्वारसंस्थिता पूर्वी राजेत्वम् p.258.

The dominating personality of the King consolidates

in his own person the entire Kingdom and centralises

all power into himself. The other aspect that the ministers

are also an important 'link' of the Kingdom and the

proper coordination of these 'rajjāngas', the King and

the ministers, is emphasised by Kautilya in I.5 last

verse - शक्रो नैषते शक्रं संत्रिसंजाभिरासुतं। जयत्प्राप्ते

अत्यंतं शास्कानुगमश्च॥ स्तुतिः and also in VIII.21. राजा राज्यं

इति प्रकृतिसंसेदः. Bhasa echoes the same idea in the

last verse of Act I. p.117 - Devadhar-

where the hero has already lived for about a year eluding the grasp of the police. Knowing every inch of these apartments, and aided by his magic ring, he enters and surprises the heroine exactly at the moment when she is trying to commit suicide. Kurangi is terribly alarmed by the sudden appearance of the hero and begins to weep. The Vidusaka also tries to sob in sympathy, but finds it difficult to make the tears roll down his cheeks. He however manages somehow to produce an impression of weeping. When the hero is asking him not to sob so loudly lest they be soon detected, Nalinikā, already known to the hero knocks from outside as the door was already bolted from inside by the heroine before she had attempted to strangle herself. The hero signs to the Vidusaka to open the door and the latter does so. Nalinikā is at first alarmed by the presence of intruders particularly because the Vidusaka, in a rather ugly fashion, calls himself a woman. The familiar appearance of the hero is rather reassuring to her and she slowly recollects that she has seen this Brahmin in the company of the hero when she first called on him and invited him to live in the princess' apartments. The Vidusaka continues to

137

दृष्टः प्रगोत विनमः यस्मिकात्मतिः त्रेष्ठितव्या स्वयुक्तया
प्रभूजाद्यो रागदोको मुकुपहात्युल्लो कालघोरेन गायौ।
रथं लोकान्तवृत्तं परचरन्यन्तेर्मुखं त्रेष्ठितव्यं
रक्षो यत्कार्तिहात्ता वणशीरसि पुनस्थोऽपिनावेद्वित्तव्यः

As anybody can see for himself, all the four lines
are replete with Kantiyan ideas and phrase.
Similarly, if Bhasa remarks (Urvapna VI.7) - कातरा ये
उपराका नोत्साहृत्येषु जापते । प्रायेण हि न तरेन्द्रधीः
सोत्साहृत्येव भुज्यते ॥, he seems to be approving of
Kantiya's remark in §. 1. उत्साहप्रभक्योः उत्साहः त्रेष्ठा
स्वयं हि राजा इदौ बलवान् अरोगः कृतास्त्रः दण्डितीयो
अपि शकः प्रभाववलं राजानं जेन्तुम्, अस्योऽपि नाम
दण्डस्तेजसा कृत्यकरो भवति ॥

The 'upajāpa' or secret sowing seeds of
dissension in the enemy's camp, so highly
spoken of by Kantiya finds its best exposition
in Yanganthaṇayana's policy in the Pratīgnā (This
is imitated by Viśākhadatta in his delineation
of Chānatkya). The disguise of Yanganthaṇayana
as a mad man or Pradyota's capture of Udayana
by an elephant hunt seems to have been suggested

speak enigmatically by referring to himself as a Brahmin because of his sacred thread, at the same time also as a red-robed ascetic because of his bark garments; he continues that he could also be a Bramanaka if he cast away his clothes and became naked. The Vidusaka quietly asks the maid what she is doing and is informed that they have just then prepared a bathing pool for Kurangi. The Vidusaka asserts that the bathing pool will not be of any use for the weeping or the hungry princess who must be provided with a separate meal immediately. He avers that he is ready to occupy the foremost and honoured place in the dinner party as he is very hungry now. The maid wants to know how the hero has managed to enter in spite of the bitter fact that he has been practically fownded out by the guards previously. The unfortunate hero, who has been all along itching for Kurangi's stealthy caresses, finds the presence of the Vidusaka and the maid a delaying slip betwixt the lip and the lip' and quietly suggests that Santusta would tell her all about it out-side in the quadrangle. Nalinika understands the hint, but the muddle-headed Vidusaka refuses to leave though

138

by the *yogaVāmanam* chapter of *Kautilya* III.2. The dignified reply which *Gangadharayana* gives to *Sālankāyana* easily reminds one of the dignified reaction of Porsu to Alexander and might even have been prompted by it. Continuing in the same strain in *Pancha* I.30 is used
~~स्तुतिः त्वां प्रतिपूर्वी~~ in the *Kautilyan* sense of legalising a document by the ceremonial pouring of water into the received hand as explained in *Kautilya* III.1. - प्रतिपूर्वकरण
adēśādhibarjanm Braddheryam. After this, neither party could retract or retrace from the contract.

Theft was, according to *Yāska* one of the seven most heinous crimes, even heading the list of the māhiपātakas. *Āpastamba*, one of our earliest Smṛti-
Kāras, perhaps in the 6th cen B.C., prescribed death for any type of theft, and such severe punishment was really responsible for the fact that the Greek Historian could rarely report any case of theft in the mighty armies of Chandragupta consisting of 4 million men. Gradually, this capital punishment was limited to the theft of most precious metals like gold and

he is dragged by her. The latter cries out "Calamity! alas!" and his antics amuse the hero and heroine who laugh at his expense. The offended Vidusaka retorts that the heroine's action a little while ago in trying to strangle herself and forgetting the same fully as soon a thunderclap was heard was more funny. This is rather an alarming revelation for the heroine. Nalinikā tries further to induce the Vidusaka to come out, but the latter, not understanding the reason, says he will go out only if she provides him with a meal. The maid promises one, but the Vidusaka refuses to heed her empty invitation, arguing that the mere talk of shee could not drive away his bitterness. The maid is therefore driven to the necessity of removing her ornaments and offering them to him, but even after this, the Vidusaka persists in remaining there alone to narrate the story of their present entry into these apartments. The nurse again drags him by his hand; he wants to bid farewell to the princess before going out; the maid asserts that she has a right to drag him since she has presented him with her ornaments and has become her lover. The Vidusaka protests

(Continued in the Hth page)

Manu IX.277 prescribed the cutting off of the fingers in the
 case of the first theft; if repeated, both the hands and the
 feet were to be cut, and on the third occasion, he was to
 be awarded capital punishment. In Kālidāsa's time, it
 is clear that the thief was to be punished with death
 as the policemen intimidate the supposed thief, the
 fisherman by telling him that he would be torn up by
~~dogs~~ vultures or dogs - ~~देवता च तारका~~, ३५ or ५१
~~अथवा~~. This was the result of the Brahminical
 revival under Purayamitra, which became firmly
 established under his son Agnimitra. Chandragupta,
 about a century and a half previously, perhaps acting
 under the influence of his famous minister Kautilya,
 put it on the state book that Brahmins, ascetics and
 sick women were not to be executed for theft and
 introduced the system of fines and punishment. In his
 Athasāstra IV.10 (P.226) Kautilya prescribes cutting
 off of the left hand or the two legs or a fine of nine
 hundred - ~~देवता च तारका~~: नवशति अ ८०६: This
 was sarcastically ridiculed as a ~~तारकाकर~~, a
 boon granted to the rich merchant who could

1. Fortnde: Rock Edict of Asoka - Adyaprakash Library (S. 1951.)

१५. एदतिकालमन्तरं न भृत्यर्था धर्मस्मृत्यरा नाम। रयोदशवर्ण-
भेषि क्रेन मथा धर्मस्मृत्याः कृताः। ते सर्ववायणुषु प्राप्ताः
धर्मादिभावाय च धर्मवृक्षाः। हितसुखवाय धर्मयुक्तस्य, प्रवनकम्बोज
गद्यराणः प्राप्तमन्येऽप्यपराणाः। भूतार्थेषु शास्त्रेषु अनार्थेषु वृद्धेषु
हितसुखवाय, धर्मयुक्तस्य अपरिलोकाधाय व्यापृतास्ते। वृद्धजनवध्य
प्रतिविधिनाय अपरिलोकाधाय मोक्षाय त्वेवमनुबंधं प्रजावन्न इति
काकृतादिकारा इति वा भास्तु इति वा प्राप्ताः। ते इह बाह्येषु
नं गतेषु सर्वेषु अवरोपतेषु भास्तु भागीतीत्वामेवमध्ये शतिष्ठि
सर्वेषु वृद्धेषु । e.g. The translation of the passage under-
lined by me in that Edition is : to promote the welfare and

escape by paying 900 standard coins of the times, corresponding roughly to our rupees - a small moiety of his ill-gained 'blackmarket' gains - in the Dasakumaracharita uttama Kanda II. 44. In that context, a little later, Kautilya introduces for the first time into the lawbook the motive-aspect which should weigh with the Judge in inflicting the punishment - तुष्टि वापरोद्धारकरणम् in अनुवंशी तदात् इताकामा समिक्षयन् ॥.

This word अनुवंशी seems to be a very important word and I hope will decide Bhāsa's age satisfactorily. Gautama, in his Dharmasūtras XII.4 - तुष्टि-त्रिष्टुप्य पूर्वानुवंशी-तिक्तानाद्युपनिषद्योगः, had, slightly earlier in the 5th cen B.C. directed the judge to take stock of this ambandha or crime motive, but it was reserved for Kautilya to draw out the full implications therefrom. It was reserved for another greater Maurya, Asoka, soon after, in his famous Pillar Edict VI¹ to use this word further by extending its connotation to include even remission of punishment when he directed the officers of his Dharma department to periodically

and remove troubles (Suryakanta) of those engaged in Dharma,
to prevent (unjust) imprisonment and loss of life and for
safety and deliverance, giving due consideration to persons
with large families or official responsibilities or are high-
ranked - Vincent Smith's Translation (3rd Edn. Oxford 1919) p. 168
is more helpful to my standpoint : they (i.e. my Censos or
High Officers) are also employed in the revision of sentences
of) imprisonment or execution, in the reduction of penalties,
or (the grant of) release, on the grounds of native, having
children, infestation, or advanced years. Dr Smith's Comment
is certainly helpful to my Standpoint : Jayaswal (J.B.O.Res.
society IV-144-6) rightly explains the technical terms as
referring to the Emperor's power of modifying the sentence
of convicts on the specific grounds authorized by the law.
Bodha (vadha) seems to mean 'execution with torture'.
The Atharashastra distinguishes instantaneous death as Suddha
vadha. Ambandha certainly means criminal native or intention
as in Manu VIII, 126, compared with ibid, VII. 16. and other legal texts.
Prajā (and other variants) apparently means 'having children'.
Aparigraha here may be interpreted as 'reduction of penalty'
The word occurs above in the sense of 'freeing from worldly
cares', but in that case the text has the preferable reading
aparigodhāya 'freeing from greed' which probably represents
the original draft. The two forms are fully discussed in J.P.A.S.

141

141

call for reports about the motive for the crime, the offender's family's helpless condition in consequence of the punishment, the free agency³⁸ or otherwise of the offender, and also his old age. Manu, slightly later, in VII.16. used the word in the sense of both sentiment and motive and directs the judge to note the time, place, capacity and knowledge of the Criminal in awarding the punishment. तदेशाकालोऽप्निः अविद्या विवेद्य तत्पतः। यथाहृतः संशोधयेन्नरेष्वन्यामवर्तिषु।
Though he might not have actually used the word अनुबंध in this context, he uses it in VII.126
word अनुबंध परिज्ञाय देशाकालो च तत्पतः। सारापराणी विवेद्य
अनुबंधं परिज्ञाय देशाकालो च तत्पतः। सारापराणी विवेद्य
दण्डं दण्डोऽप्तं पत्तयेत्॥ Slightly later, Manu also uses the word पापानुबंध and the commentators Medhātithi and Jyellukka, Bhāskara explain it by वौनः पुष्टेन प्रवृत्तिः, फरांगी
अनुबंधते, प्रयुज्यते ततः; it is more in consonance with
Manu's spirit to explain it as according the punishment
with due cognisance of the motive, repetition of the crime,
and similar extenuating motives. Soon after Yajna-
a in Parisista³⁸ uses अनुबंध-अपापं परिज्ञाय देशाकालो न तत्पतः। सारानुबंधाकालो न दण्डोऽप्तं
and similar extenuating motives. Last sloka declared

Mavis spirit to explain it
with due cognisance of the motive, repetition of the crime,
Narada in Parisista³⁸ uses अप्याप्यदेशकालोनत्यतः सारानुवाप्तगतिष्ठ दद्युते तप्तं
and similar extenuating motives. Soon after Yatna-

1915 p. 99-106. KantabhiKara is I think, correctly explained by
Jagawal (loc. cit) as meaning 'acting under instigation'.
The word abhikara occurs early in this edict in the sense of
author. Etc: The last word here referred to कात्तिभिकार appears
as कात्तिभिकारे in the Adyar Library Prakrit Pali Version on p
16 and is explained as कृतो विकारा on p. 15, but Jagawal
seems to read it as कात्तिभिकार. When Jagawal remarks 'he
occurs early in this edict in the sense of
what 'abhikara' occurs early in this edict in the sense of
author, he seems to refer to the passage explained in
Sanskrit in the Adyar Library Ed. on p 13 = कल्पाणं तुकरं।
के प्रदि तु वित् कल्पाणम् ए तुकरं त्वाहु । तत्या वहु
कल्पाणं कृतम्

142

ग्रन्ति ॥ Here again, he has not used the word ग्रन्ति directly, but the idea is there and after him, the Santi writer practically omits the word, perhaps thinking that it was sufficiently emphasised and the judges would necessarily be guided by such a merciful outlook first because our moral training had ingrained in us such ideas, and had made our dispensing justice 'bless him that gives and also him that takes it.' gradually, capital sentence for theft ^{or for the matter, for any crime which was envisaged} was removed from the Santi.

-ally, Capital sentence for ~~मृत्यु~~¹² was removed from the
by Gautama and Āpastamba was removed from the
statutebook altogether and Kāvandaka decreed
महात्मव्यवस्थाद्युद्धं प्राणविकं ग्रन्तः। शिरो राज्यपूर्वानु
पुक्तद्युः प्रशास्यते । XVII. 17. p214. T.S.S. Edn. 1912. Parāśara

पुक्तदृष्टः प्रशस्यते ।, XVII. M. P.
had already introduced the system of the Criminal
had already introduced the system of the Criminal
himself proclaiming to the world his offence and
almost beg for pardon at every house-door - 37^ह
दुर्कृतकर्मी वै महापातककारकः । देवता द्वाति तिष्ठानि भूमिः
वृष्टिधातकः ॥. Gantuna also ॥ 5. 23 et seq/ prescribed
a course of प्रायाचित्त by complete fasting for a day, three
days, or even 7 days to expiate for sins. Our lawgivers were
also prompted by similar merciful motives when

that his soft hands should not be violently dragged. All the same, he is violently dragged out, and makes his exit once for all.

This Vidusaka needs being reminded at every step of the fact, for example, that he would become visible if he would leave the hand of the hero. Then asked by the hero to come up quickly, he compares his action to that of a bridegroom about to be married - शुभ तदा वर्त्तते दूष अटुकः; his comparison of himself to a naked and blind श्रमणिक is rather amusing. Similarly his comparison of himself to a prostitute balked of her nightly enjoyment - अस्त्रेष्ट. नोना प्राणं रागाणिके व रात्रौ पार्वतः शायित्वम् - to sleep only in 'single blessedness' after all, is entertaining. The Brahmin chafing because of his not having been invited, - ब्रह्मत्रप.

परित्वा दूष गृष्ठैः अहोरात्रं फोटेति; sitting pensively day and night is another charming simile. His observations are true to life, as for example the way in which persons born with a silver spoon in their mouth - फक्षुग्नः as he calls, princes like Arimarekha are oblivious to the changing vicissitudes of their own family even to the extent of throwing themselves headlong into lustful passion. The prince in the context has even forgotten

143

they declared that old people beyond 80, young boys less than 16, women and sick people were to be inflicted only half the punishment and also the prāyastikas अतिरिक्तम् वर्णित वर्त्मने कामूतकोड़ाः। प्रायस्तिकानि भासवा in
किं द्वयोऽपेत्तु गांधी (attributed to Gantama Dharmesita com. p175 - Anandashrama Edn). The humane character of our legislation can be inferred from the way in which these legislators suggested प्रायस्तिकाः or expiation for sins committed. Gantama in the 5th century refers to such an atonement by which an adulterous husband need not leave her protecting wife and continue here as though nothing had happened. Faithvasi, another Smṛtiśāra, referred to such prāyastikas being adjusted to the capacity and age of the delinquent. उपत्तिकानि एव विधि प्रक्रिया ३२. If modern psychologists have recently advocated reformatory punishment to the culprits looking to the past, the present and the future of the criminal, Kautilya in his Arthashastra and Asoka in his Rock Edicts finely anticipated. Here even in the centuries prior to the birth of Christ, Kautilya also advocated a system of

that he has now become a refugee as a result of a curse
and persists merely in his passion. But the Vidusaka's
devotion to his chosen master lets the better of his impulses
and he cleverly eludes the grasp of his Brahmin friends
only to rush to his friend's side. The story of the way
in which he is deceived by a maid who first invites
him for a meal is really entertaining. His confession
of his inability to read, his characterisation of the Rāma
yana as aotted ~~प्राप्त~~ from which he has studied as
many as five slokas within a year are other interesting
bits from him.

The Vidusaka in the Gharudatta shares some
characteristics with his friend in the Arimāraka.
He is also equally devoted to his master. This devotion
is exemplary and elicits the tribute from his friend
the hero that he identifies himself completely with
him in all his sorrows and joys - रथः रात्रिः ग्रन्थः
The hero compliment himself for his possession
of a faithful wife, a tried friend in the Vidusaka
and his own unflinching courage. This Vidusaka
also has not become the conventional Ghutton,
eager to eat a lot and worship his belly. It's

144

fine and graded system of punishment. And on the literary level also, in the Kadambani for example, Bāna (rather his son in the *Uttarabhāga*) declares:-
सदः ब्राह्मणप्रवृत्तः अकुरुप्रिदोषं प्राप्तं - p 631. N.S
Edn. of 1896, that everybody started on the path of crime cannot be reformed except through sincere repentance. Similarly through the ~~Story~~ working of the curse

in the same story was जन्मनि उत्तमादु
रातः अप्राप्य हृदयं कुमारम् सुखः जीवितमुक्तय
त, i.e. in every birth you should begin to
love some damsel, but with your love unequalled
by union with your sweetheart, you should die
the moon calmly reflected that if the spirit of
the curse be adhered to, the suffering would be
unending; but if for example, the letter of the
law could be satisfied, विनाश could be interpre-
ted as one birth and another विनाश by another
birth; in other words, the letter of the law
could be satisfied if only two 'janmas' or

interesting to note that this Vichusaka even refuses an invitation for a meal and is satisfied with small quantities of food as and when available - मम उद्धव
अ करुणा ते इषं जीवाति, अ ल्येना पि तुष्टि । वहुकमपि
उत्तरनमर्तं भूरिष्यति दीयमानस । न यानते दीयमानं,
न प्रत्यागच्छे । ते खलु ताहुमीदुक्षोत न सन्तुष्टः । His
stomach might have been filled with plentiful
and luxurious food when Chāndatta was rich,
but now it has been taught to eat whatever and
whenever it comes by, does not hanker after food it
cannot receive, and does not refuse food if and
when offered. His similes are also entertaining
here as when he compares himself to a bullock
to a cart and brought to the market place slowly
chewing the cud; again he compares himself to
the pigeons easily satisfied with small quantities
of food. He compares Chāndatta to the waning
moon fading away early in the morning. His
conversation with Chāndatta in the opening
scene of the drama gives us an inkling
into the latter's reaction towards poverty.
Monetary transactions walk out of my
house, like crows' boys frightened by

births were undergone by the participants. The 'Kāmapatatachitana' of Pundarika was fully witnessed. Here again, it is interesting to note the way in which the Dharmarashtras allowed the prayaścitta to be performed by the father of Pundarika, Śvetaketu on his behalf, inasmuch as the Pundarika as he was now - could not perform any parrot Taisampāṇḍya, a religious rite obviously.

On the ethical plane, a system of the Prayoga, on the ethical plane, a system of the Prayoga - the three 'debts' by which man could gnatraya - the three 'debts' by which man could be chained to the society that brought him into being, and ^{was vowed} had to liquidate these debts fully before throwing off the 'shackles' of the world and acquire the adhikāra to another world and think of the next world.

Now to come back to the topic of Śruti.

Even Yājñavalkya did not refer exactly to the word but asked the judge to take stock

mosquitoes. The sorrow over the loss of the money
feeds by what it grows upon like the reeds
of the Zizyphus browing fertile in the autumn
season. When asked by the hero a little later to
offer worship at the streets junction, the Vidusaka
at first refuses urging that his mind's reaction
is contrariwise to the usual mental reactions,
exactly as in a mirror which reveal the things
in the right side on the left and vice versa. When
Bharudatta persists that he should go, he consent
to do so if only the maid Radanika keeps him
company. He goes out with a lamp in his hand;
but the astute prostitute, exactly at the very
moment, finds the door open as it were for her
deliverance, puts out the lamp and walks into
the house, unnoticed by the Vidusaka. In the
meantime, Radanika who has stayed outside,
when the Vidusaka has gone in to light the
lamp, has been severely manhandled by the
Vidusaka under the impression that she is
Vasantasena herself. The Vidusaka who

of the circumstances that drove the criminal to take offence. Almost exactly similarly, Bhishma in his Bhishma III, might not use the word but seems to be definitely approving of this very important humane aspect of our legislation. Usually Bhishma is very sparing in his descriptions and does not introduce tressome slopes almost to luring us as in Phalaka Narayana or Jayadeva's Prasannaraghava. But in this chapter he starts with a big defence of theft in a significantly big Sāndukkrishna metre - कृष्ण दीपमिदं वदन्ते विष्णुः सूर्यो यद्यति ग्रीष्मे न काकिश्चित्प्रता। विष्णुर्देहु तु विष्णविष्णवेऽनेकं सेवामालिः कर्त्तव्यविवरणीयत्वात् तु वरं विष्णवेऽनेकं सेवामालिः प्रतिकृत्युपरिज्ञवः ग्रीष्मे न काकिश्चित्प्रता॥

He says here that people might call this a nefarious profession, but he feels strongly he must protest against this particularly because of his motive; he professes even ensure to servitude and such a path, he declares was first taught to the world by Kshathmaya when he killed the Pandava sleeping babies. After such a glorious defence of his motive, he continues

now walks in with the lamp is startled to find
the Sakāra and the Vīta with a drawn sword.
The Vīta draws the Sakāra's attention to the
fact that the person who faces them is no other
than Chāndatta's companion and the woman whom
they have molested is not Vasantasevā as they
have wrongly imagined. He straightaway apolo-
gises to the Vīdisaka addressing him & re-
fuses flatteringly and hastens to explain that
they had molested thinking that she was the
prostitute Vasantasevā. The Vīdisaka, fully
assured now threatens them saying that they
were doing an improper thing; the Vīta promptly
surrenders with folded hands. The Vīdisaka accepts
the apology; the Vīta flatters Chāndatta by saying
that his generosity towards me and surely had
impoverished him. Requesting the Vīdisaka not to
breath a word about his affair to Chāndatta, he
quietly walks away. Finding himself alone, the
Sakāra pretends to threaten Chāndatta into

147

that he would be very happy if he stumbled upon a Shylockian merchant who had suddenly become rich by harsh and exorbitant rates of interest as a blackmarketeer - तु ओर सर्वतो मौजूदगतिमानी।
वार्षिक स्थिर गतिको ३०%। यसलाई गोहुँ यसे असल्लो
अवाप्ति दुःखोपहाली अन्तिम। In other words, he curses
himself that his circumstances have driven him
to this crime, and his motive is to find the money
by which he can buy the freedom of the slave-girl
Madanika he loves. But unfortunately, though he has
entered the biggest possible house in the richest
Sresthi Chatavasa or Merchants' Quarters, the
owner definitely appears to be completely impre-
-mised now, ग्राहितमोहिस्फु जाक्षिमित्येष्टि।
man, in Chandatta's circumstances, would have
been driven to sell away the house, but evidently
he had not done so out of his sincere affection
for the house he was born in. The thief makes a
thorough search, but finds only broken musical
instruments and is about to make his exit empty-

restitutes Vasantaseva at the earliest possible moment and quickly walks away. The Vidusaka now hastens to reassure the maid who was roughly handled by the Sakina and requests her not to breathe a word about the insult to Chandalika. They enter and then only does Chandalika realise that the person whom he has been thinking of as Radanika is nothing but the prostitute Vasantaseva. The Vidusaka now refers him to Sakina's message about the 'restitution' of Vasantaseva. Mutually apologies are offered by Vasantaseva and Chandalika. Comparing them to the two bullocks yoked to a cart disturbing each other, the Vidusaka readily offers his apologetis to Radanika. Vasantaseva requests that she should be escorted to her house by Chandalika. She entrusts her ornaments into his safe custody in spite of the protests of the Vidusaka that the house was not a safe place. He has to receive them however in the end, arranging that Radanika and the Vidusaka should alternately be entrusted with them for a couple of nights at a stretch. When the hero calls for a lamp to escort her, the Vidusaka

handed, declaring he should not steal in the house of a man who is almost exactly in the same position in society as himself. Though he might have been once rich. Exactly at this moment, the Vidyasaka begins talking in his

dream - यज्ञादिवर्गस्तु भगवत्. The thief is terribly

alarmed, but soon recovers his self-possession when he concludes that the man is talking only in his dream. The Vidyasaka again continues in the

dream - प्रथमा वृत्ति अपि विद्यासकान् एष विद्यासकः, त्वं वा

द्वये विद्यासकः इति विद्यासकः, यज्ञादिवर्गस्तु भगवत्, त्वं वा

लोकाः यज्ञादिवर्गस्तु भगवत्, त्वं वा

again pushes Matthe & no oil in the lamp like
a prostitute who is also devotee of another type
of lotus or the oil of affection. Fortunately the moon's
rise just then saves them the necessity of
lighting a lamp and the Vidusaka escorts her
to her abode, the act ending here.

To her above, the act ending here.

The Vidusaka is not seen in the second act.
In the third, the hero and the Vidusaka return
rather late, after midnight, from a music concert,
the latter is terribly sleepy, cannot appreciate
any music and keeps company only because
of his devotion to his master. After washing their
legs, they enter the house and sleep. Just then the
maid Radanika brings the box of Vasantseva's
jewels and thrusts it into the unwilling hand of
the Vidusaka who is feeling terribly sleepy. It is, accdg
to her, his turn to keep it in safe custody that
night since she had herself done so the previous
two nights. He accepts it with an imprecation on
her lips that the hot night be stolen away so
that in future at least he might sleep without

"Be upon my poverty (driving me to this) : so that my youth should not be wasted (and lead me to regret in consequence) I do this irreparable deed fully knowing that it is debaring". In other words, here, the thief dilates at length (Kumaraka also does so) on the need for being driven to this emergency even to the detriment of characterisation and dramatic effect. Though usually leaving many things unsaid for our inference, this almost lawyer-like defence of the nefarious activity and mental cross-examination apart, he enters into Masantara's house, where his clever sweetheart extracts a confession from him that she has stolen the jewels from the house of some body whom she at once ~~recommends~~ as Chāndatta. The sweetheart, in extreme anguish, asks whether anybody in that house has been wounded while he was in the act of stealing and the thief replies - 'Is it not sufficient I have committed one crime, should I commit a train of such crimes? In this frame of mind, if he had the assurance that Chāndatta would not hand him over to the police,

any anxiety. Before they fall asleep, the hero and his friend talk for a short while, the latter criticizing adversely the former's present of his gift to the prostitute attendant, the elephant. From the hero explains that it was due to his appreciation of the gallant rescue of an ascetic from the elephant's clutches. The Vidusaka feels worried that he should have been so appreciative even in such strained circumstances. Both of them then sleep without further comment and soon fall fast asleep. Meanwhile a thief bores a hole in the wall and enters the house, intent on stealing sufficient jewels for ransoming his sweetheart who is a maid in Vasanta's house. The house appears big as it belongs to Chandatta in his days of affluence and the thief, evidently a stranger in Rajagiri, does not know that the owner has become impoverished now. The thief has perforce to come to the conclusion that the owner has become poor and would not sell the house because of his affection for his birthplace. When almost in despair, he is about to depart, the Vidusaka cries out in his dream to his companion Chandatta: accept his box of jewels!

150

he would readily have reserved as much of the
feudal as would be sufficient to constitute his
own heart's ransom and restore the rest to the
owner. In one word, the chief straightforward
motive of making the girl his legally wedded wife
makes him have an easy concience; better to
follow a prohibited profession as a result of which I
can achieve my object rather than continue to

Serve others. Bhasa should definitely have lived very
near to Kuntilya and Asoka and never long after Jayanaltya.
Bhasa's names. Manu II.32 decries that a

Brahmin's name should have श्री at the end
of his name, a Kshatriya name should indicate
protection and should end in दि, a Vaishya's name
should signify nourishment and the Chareek
of the servant should be suggested by a Sidiq's
name - श्रीवृद्धारा आदरी राजसमिति।
Also श्रीवृद्धारा आदरी राजसमिति॥ This was
also suggested in the earlier Vana Purana III.
to whom it said श्रीवृद्धारी श्रीवृद्धारी

Ferrily startled, the thief is about to beat a hasty retreat thinking the Videsaka might be dissenting, but his measured breath soon reassures him. As the Videsaka once again repeats that the box of jewels ^{cannot be} accepted with an impatience of it is not accepted, the thief quietly relieves him of his burden to relieve him of his anxiety and make him sleep carefree like a merchant who has sold away his merchandise. Early in the morning the maid realising that the house has been burgled into. When the news is brought to the hero and his friend, the latter is happy that he has handed over his box of jewels into Bharadatta's hand at midnight; but when he realises that the person into whose hand he had entrusted the jewels must have been the thief himself, he repents. In the confused circumstances, the Brahmani wife of Bharadatta decides to part with her invaluable pearlnecklace and gift it away to the Videsaka. The latter congratulates his friend of his possession of an extremely devoted

151

रामेश्वर लालनाथ के निकट संस्कृत। उमदाता का
उमा प्रशस्ति वैद्यप्रशस्ति॥ गीवानिका १३. १०३५. But
comparing the names Phāsa has used for his
Brahmins, the name Keshvadāsa for the Brahmin
in the Madhyavatī, definitely disobeys this rule.
Other Brahmin names - also disobeying this rule -
are Arya Jeevanti, in Pratiprā II, Balāki, Badarā-
yaṇi, and Gālaklinna in Madhyavatī. Phāsa's
Chāndatta, a Brahmin with a Vaishya's name,
marries Vasantasena and is not ridiculed in
society for that act. So does his other character,
the thief, in the same drama; his caste may
not be clearly referred to in this drama, but in the
Mrchakatika, his counterpart, Sārvabha is a
Brahmin as is clear from his yajnopavita or
sacred thread; in this drama also this ghṛīṇā (sacred
during the daytime and ghṛīṇā during night)
- ghṛīṇā घृणा रथ कठीन सावे तो इस्तु तो
he must be a Brahmin. Name definitely devalues

wife and the hero at once decides to send the same
as recompense for the lost jewels of the prostitute,
alleging that they were lost in gambling. As ^{they}
the Vidusaka is sent with the jewel to the prostitute.

The next day see the Vidusaka in the prostitutes
house. The latter has already understood that the
box of her jewels has been stolen since she
has overheard the talk between her maid
and her sweetheart who is himself the thief. The
Vidusaka enters wondering at the splendor of
the prostitutes palace with artistic jewels being
designed and various musicians playing on
different kinds of musical instruments. He is
welcomed in proper style; he prays he might
not be treated to any delicious food, quite unlike
the like Vidusakas and fortunately for him the
hero brings only water and proffers a seat.
The Vidusaka starts asking for the price of the
lost jewels and when questioned for the reason,
he explains that the trust property - her jewels -
was lost in gambling. Calmly she receives his

वर्तमान समाज में गृहिणी अप्रसंगति। The so-called 'Kaliyuga' practices do not seem to have been as yet crystallized in Bhāskar's time. From the Pratimā - वर्तमान समाज में गृहिणी अप्रसंगति : slaughtered for purposes of Sādha - वर्तमान समाज में गृहिणी अप्रसंगति : रथोऽनि - p. 297 Fact (when Rāvana, in the guise of a Srotriya enumerates to Rama the animals prescribed for Sādha ritual). Dr D.R. Bhandarkar has shown that as a result of the influence of our early Smṛtiśās, this practice of killing cows for Sādha or any other religious ritual came to be abhorred by about the beginning of the Christian era which might also be regarded as synchronising with the beginning of the Kaliyuga. Similarly as a result of the influence of these Smṛtiśās, Brahmanas later had to speak only Sanskrit and women were to speak only Prākrt in dramas. But in Bhāskar's dramas, the

news, but is rather unnerved by the costly necklace which was offered in lieu of the lost jewels. She convinces herself that her lover has thought of her only as a prostitute and should be worried only about replacing the value of the lost jewels. She decides that her action will be misunderstood if she refuses and quietly accepts the same thinking that it would provide an opportunity for her to woo her 'dyūtakara' or gambling lover. The muddleheaded Vidyasaka interprets her action as that of a typical prostitute and departs. The drama ends there.

In the two Udayana dramas also, we are introduced to similar devoted Vidyasakas, or rather only one Vidyasaka who becomes a bit older and is met with in the later drama. This friend, working under Yajnavaraha's instructions, is found in the beginning of the III act of the *Pratigrāha*. He is disguised as a *dindika* or a soothsayer. He has been along with Udayana in his prison in this guise; unsuspected by the enemy, he is a link between Yajnavaraha disguised as a lunatic and Udayana.

His comparison of them is like to 'phenyamāna -

Brāhmaṇa Sūtradarśana in the Bhāṇḍatā or Indra in the
 guise of a Brāhmaṇa in the Kārttikāya sūtra barks
 without exciting any adverse comment; on occasions
 of yajñam Karma or exalted action, even a female
 like Brāhmaṇalā (Kṛṣṇa's disfairy in Panchavati)
 is particularly directed to avoid Prākṛt and speak
 in Sanskrit only. This is exactly the case also in the
 introductory first āṇava or chapter in Patañjali's
 Mātṛkābhāṣya (which we believe refers to Pāṇini's
 Balaśārīra, calling it Kānsāvadha) where the
 agnivānaśārīrāṇāḥ न्यायः speak Sanskrit only
 in yajñam Karma or ritualistic work and speak
 in yajñam Karma or ritualistic work and speak
 in the ungrammatical illiterate dialect, the hīn-
extant Prākṛt on ordinary occasions to such an
 extent that they were even nicknamed that way.
'Nānam Nāvām': Much has been made of
 the 2 strokes quoted in Kārttikāya Athmeśa
 in E. 2. p. 365 - प्रात्र प्रज्ञसंवै सत्प्रसादं विमा सम्भ-
 विषः प्रज्ञनया एव यात्रोत्तरं तान्त्राद्याद्यात्रोत्तरं प्राप्त-
 विषः प्रज्ञनया एव यात्रोत्तरं तान्त्राद्याद्यात्रोत्तरं प्राप्त-

malina Varsa rathyodam' - the foam on the rainwater
gathered in the streetfitter is really entertaining.

His code language is understandable only to his two
intimate companions. Yaugandha asks the Vidusaka
whose name is Vasantaka whether he has been able to
contact his master and the latter replies that he has
done so soon after his master had his bath.
Yaugandha is pained as he understands from
the Vidusaka's report that his master's ~~ritual~~ religious
worship after bath which was usually done with flat
pomp and eclat in Kausambi, is now being with a
single bow to the gods with chained legs. Then
the clever minister unfolds his plans for the release
of his master, the shrewd Vidusaka explains that
his shameless master had converted the prison
into a pleasuregarden or pramadavana as he had
already come under the spell of his illplaced passion
for Vasavadatta whom chance happened to push into
his sight one evening on her way to the temple of a
divine ~~effigy~~. The Vidusaka further adds that in
his bewilderment, the King with his shamelessness into
an earnest desire to be avenged upon his captor

154

संस्कृत रचनात्मक / अथवा एवं विभिन्न विषयों
पर्याप्त शब्दों संग्रह । The latter sloka is put in the
mouth of Gābāvaka, the attendant of the one-
elephant of Yaśodatta in the Pratiṣṭhā Process
W. and is preceded by the remark that his friend
issue from all corners like ferocious black crows
and the voice itself forms an exhortation to these
and loyal servants of Yāgandharāyana - May be,
who does not fight in return for his master's food,
leaving corresponding to master's salt in English -)
not obtain the new vessel filled with water, sancti-
fied and anointed with dantkavasa, (welcoming
a hero after his success on the battlefield) but got behi-
lakhi it turns out that his Gābāvaka is really a
spy of Yāgandharāyana who purposedly
entered into Mahārāja's service in his Gajāstha
with the express purpose of furthering Yāgandha-
rāyana's plans. This sloka forms an exhortation to
Yāgandharāyana's other spies to emulate Yāgandharāyana's

by eloping with his daughter. To strengthen Parjanya's resolve - if at all such external impetus was necessary - the Vidusaka pretends that they should leave their master to his fate since the latter had not even the sense to realize the difficult nature of their selfless devoted service. This steals the minister's resolve and results in the terrible row - as historic as that of Bhima in the epic - that he would not deserve his name if he would not effect the release of his master along with his beloved. Thus the Vidusaka may pretend to have his fondness for sweet-parken, or moderate malkakes and in the later drama, the Srapna, he might exhibit his inordinate desire for eating delicious food and make his incongruous comparison of his गृहार्थ or disorder in his stomach with Rukilia's निरुपर्थ or eyeball movements; but all this is only for some hit or humour and he is ready to forget his hunger and brave any danger, if necessary in the service of his master. The act is appropriately called शत्रुघ्नी or secret-counsel - act and every one of the sentences has a separate suggestive meaning.

155

example, and die, if need be, to be true to the master's
will. In the context in Kankhyas work, the King is
advised as to how to make his soldiers enthu-
-sisatic at the beginning of a battle, by speech,
how the priests and astrologers should support
the King's speech by describing the joys of
heaven awaiting the brave warrior and the
futilities of hell to be undergone necessarily by
cowards running away from the battlefield.

The fact that the slokas might have been used
for a long time, for more than 10 centuries
prior even to make the soldiers enthused for
battle is clear from the fact that the first

sloka - not found in Bhasa - is almost the same
as used in a similar context in Pancharatna
III.37 where this sloka ^{appears as one} ~~form part~~ of the 8
of slokas starting with the famous sloka -
and with great difficulty I could get it written

The Vidusaka in the last Sūtra na drama & the
same Vasanta of the Pratipnā; we may consider
the two dramas in the same breath as one big
Prakarana in 10 acts. He might have from a
bit older and what is more important more skil-
ful under the clever direction of the astute Prime
Minister. As this minister handsomely acknowledges
in I.15. the task of the persons entrusted with the
protection of the person of his Majesty was really
more taxing than that of others like himself
for example. The disconsolate prince might even
put an end to his life by hanging or drowning
himself and then all the 'labour of love' of
Bhūmanvān and Vasanta near about, and of
Yugandha, directing them as a 'hidden hand' from
far off Kausambi or elsewhere would be all lost.
A short digression here would not be out of
place. The astute Minister is personally
holding every chain or string from the very
beginning, even of the Pratipnā. If it is wholes-
omely persuaded Vasavadatta to lead an
incorrupt life for her husband's ultimate welfare.
Again, it is he who has instructed the Brahmacarin
to come at the end of 1 act and apply a 'balm'

२० अगस्त १९५८ १५६
that the ascetic and the soldier
who die unfighting (without showing his back to his
enemy) go right across into the Sun's mandala. His
body is slightly different;

reading of the first sloka is as follows:
यान्प्रज्ञसंस्तु परम् एविष्य स्वगैति कोवत् प्राप्तेव गिरः
नदीन् प्राप्तेव हि तत् वीराः प्राणासु उक्ते व वित्तजनाः। These

— ideas, it is interesting to note, are common to Rgveda
X-154-2-5, and also to some other Smritis like Bhagvata,
he performs at once the duties of all the four ashramas.
from this it is clear that they were streaming out of the
mouths of the people in the course of the centuries from
the Rgvedic age down to the end of the Epic and
the Puranic periods, if not later also, and both
Kashîya and Phasa might have quoted them
without ever referring to their author since they
were almost regarded as common property by
almost everybody.

Contemporary Civil Law : The civil law of the period, again almost everybody.

as it were to the heart of Vasavadatta. On an ultimate analysis, it will be clear to the readers that every act of the 'hidden hand's' manoeuvres were directed to console Vasavadatta and strengthen her at critical moments but she might collapse physically under the stress of too much emotion. To give but an instance, the Brahmacari's narration of the 'personal secretary' Rumanwan's refusal to take food if the master did so, (^{anybody} I. 14) can easily realise, was meant really to assure Vasavadatta that no effort had been or even would in future, be spared by these secretaries like Rumanwan or Vasantaka for the personal safety of the king. What a perfect appraisal of the psychology of Vasavadatta and careful application of the balm there is in each and every act that follows! 'This hidden hand' confesses, at the very end to his master that every one of these attendants like Rumanwan and Vasantaka knew every bit of the plot and deserved to be dubbed 'TIB: or rope. In one word, the purpose of the creation of the Vidusaka in these 2 stories was to console and protect the person of Udayana in Rām. He is ready to devote

was under the humanizing influence of the Dharmasastras such as would stimulate acquisition and cooperative production and aid general and all-round development by the removal of uncertainty in regard to the transfer of property. Even the slave was free to purchase his freedom out of his own self-earning, if only such action did not compromise loyalty to his master.—³⁷ Mahabharata as Kautilya says III.13 p182. Gajalata wants to buy Madanika's freedom with his own earning. The solidarity of the family with the absolute imparibility of the ancestral estate under a paterfamilias is described both by Kautilya and Bhara and the former goes to the effort of declaring that the sons cannot call for a partition of the ancestral property as long as either of the parents is alive. One can see that Bhara also by implication follows such a stand when he suggests that the eagerness of the Pandava to get heirshare

himself heart and soul in the service of his master; what is more patient to our purpose, he is a clever student of a clever master. If we fully say that the present alone counts with him, we are not giving him his due at all.

'Just as the Vidyasaka's presence was necessary only in the 3rd act of the Pratijñā when he was in Dippayani surrounded by enemies in prison, in this later drama, his presence is necessary by the side of the King only as Varadatta cannot be near him. We discover him in the IV act; but as we have already remarked, he must have been taken into confidence by the clever minister and must have actively participated with him when this 'Cabinet Triumvirate' consisting of Yangananda, Rumanwan and Varantaka must have decided that a change of climate in Darsaka's country might in the long run make Udayne forget the past at least to a certain extent. Slowly as they had foreseen, Darsaka began to see more and more of his new royal friend; his amiability and his past pathetic history became the general talk of the town and what is more important,

of the patrimony when both the parents - Bharata-
rashtra and Sushena were alive - or forget
another consideration, when Duryodhan, the
eldest was alive - was unjust. Similarly when
the virtues of Arayana are being detailed
by Mahasena to his wife in Tract of the Pastha
just before the 11th verse - विष्णुवदेहि रुद्रम्
उत्तमः द्वयः २८३: - how the subjects are well

contented under his benign rule - one is easily
reminded of Kautilya's advice - कृत्युपर्ये
सुखं देतः (I.19). Kautilya does not as yet
regard gambling and drink as vices, while

he would even punish them (EL. 49 + XII)

56). The late Kāmarūpa I. 56 - हर्षाभिरुद्धेय

उत्तमात्मा अनुग्रहीत - roundly condemns
hunting, gambling and drink, while Bhara,
under the influence of Kautilya, regards these
as necessary evils, particularly useful as very
valuable aids to the police and in replenishing the

154

state treasury. Rauciliya would often provide for their control and regulation by the state; the state or the master of the gaming den could exercise even magisterial powers, arrest the person who had lost his bet and run away without paying up his debts. He was entitled to 50% of the stakes and had to a licensing fee. Sūkra IV.4.43 prohibits

had to a measure. *yānavalkya* I.138
all drinking even by daytime. *yānavalkya* I.138
or dicecoins
definitely calls acts as 'dharmaagnas' or killers of
dharma and prohibits this game altogether.

The Conclusion is
have flourished soon after Kautilya and must
have mastered the precepts of Kautilya before
he wrote his dramas. The general atmosphere
Bhasa's dramas is a faithful reproduction of the
spirit of Manu's Shoka in IV.14 - वैदिक तत्त्वका का
नियम योग्यतावाक्यः । वैदिक वैदिक श्रावणी एवं परमा
रक्षा ॥ A dedicated life they lived; they were peerless
and straightforward in all walks of life.

spirit. He tries to divert Rdayana's attention by inviting him to look at a lovely row of cranes up in the sky; this also attracts the attention of Padmavati's maid who with the two queens is just nearby. Padmavati decides into the ~~forest~~ creeper bower so that they might escape the gaze of the male members (in deference to the sentiments of the senior queen). In the meanwhile, the Vidusaka and the King (who are within earshot of the queens who advantageously see them, their presence however being unknown to the other group), start a conversation. The former is continuing his efforts to draw Rdayana's mind away from his worries by inviting his attention to the multi-coloured शिरकुम्भ flower bunches and the latter rather absent-mindedly agrees they are fine. In doing so he refers to his companion's name and this is enough to recall to Varavardatta's mind her past life in Rajagriha. The king decides to wait for Padmavati there alone, but the Vidusaka proposes that they might enter the ~~forest~~ bower. This would

Chapter XII (b) - The Srādha cult and these
which are being formed & related to others.

The 151st hymn of the R̄gveda is dedicated to S̄rādha, an abstract deity, but perhaps the earliest reference to this as such S̄rādha cult occurs in the Yajurveda when the words तत्, तत्, अतिते and तद्विते occur together in XIX. 3. 6. In T. H. Griffith's translation it is as follows: To fathers who claim S̄rādha be S̄rādha and homage,

together in B.L.S. S.B. is as follows: To fathers who claim Svadha be Svadha and homage,
To grandfather who claim Svadha be Svadha and homage,
To great grandfather who claim Svadha be Svadha and homage,
The fathers have eaten, the fathers have rejected, they
have been satisfied: fathers! be ye purified!
Garuda Purana in his 37th p26 records that a person who has studied the Rig Veda alone
partakes in a sacrifice, a person, who has studied only Sama Veda, has not qualified himself.
Later, in the Satapatha Brahmana there occurs
union with Aug 1924 - 14

Lake, in the Salaparna
a passage in connection with विष्णुविद्यर - तेव
देवा अतिक्रामनि न पितरो मनुषा इवं को इति क्रामनि
नस्यायो मनुष्याणां मेघतमशुभ्रे सेव्याति विष्णुविद्य
- इनाम च न अवत्पन्नं हि कृत्वा सेव्याति तस्मादु सर्वं
प्रातराइयेव स्यात् स यो हैवं विद्यां साध्यं शतराजीभवति
सोऽहं हैवायुरेति यदुहृ किंच भासा प्राहुरति ततु हैवं भवति,
एतादेहैवसत्यं गोधायति लक्ष्यततो जो नाम शास्त्राणां भेदात्पृथि
वतं इक्षोति चरितुम् Taittirīya Āraṇyaka ^७ chapter also describes 2.
Further down,

be terribly embarrassing for the senior Queen, and the clever maid, at Padmavati's instance, disturbs the honeybees swarming round a flowering creeper nearby. This has the desired effect in keeping the male members exactly where they are and reassures the embarrassed females. What is more important; it enables Vasavadatta to console her mind by a near enough view of Udayana's person. Unfortunately her tears betray her mental worry but cleverly she tries to account for them by the flower dust that crept into her eye because of the swarm of the bees. In the meanwhile, the dramatist's psychological balm for Vasavadatta's bruised heart - the famous conversation of the King and the Vidusaka - proceeds, being fully heard by the two Queens. The latter asks the King - whom do you like more, the Vasavadatta that is dead or Padmavati your present Queen? The King is in a terrible fix and more particularly the Senior Queen who is also nearby. The interrogator persists arguing that the senior Queen was dead and the junior one was not here, but the fact is both are listening. The King's hesitation and straight denial to answer are sufficient indications of the state of his mind to the Queens nearby, but the clumsy

Panini in about the 7th cen BC (II.3.12-श्वेत शिवायः and II.2.85-
ग्रीष्मे २५३) definitely refers to performance of Brāhmaṇas
and in II.2.5 दृष्टिः - - दृष्टिः refers to दृष्टिः and
presupposes that they receive a share of the gift
or ancestral property and perform Brāhmaṇa in
consideration of the same. Later still in the Harī-
vamsa I chapters 17 and 18 (which must even accor-
ding to Dr. Winternitz soon after the last phase of the
Mahābhārata in about the 2nd cen. B.C if not earlier) these
pits are spoken of as being 'āgyavita' or strengthened
by the Brāhmaṇas and they, in their turn, make the
moon or Soma bigger and bigger - एतद्विषयम्
त्वा पितः स्तोत्रम् । अस्तु च यज्ञो दुर्लभः
पितः ॥ ३७॥ Verse. Seven pit-ganas - four of which
are having a concrete form and the rest three without
form - अत्र च चतुर्विंशति त्रयो हृषीकेशः एव त्रै
referred. The story is then narrated of the Hūrū
king of the pits, Menā, marrying Hūrūvā; next
follows the story of Satyavati, wife of Śatruघा as
having been born as a result of the curse of the
pits. The chapter ends with the exhortation of the

Vidusaka urges him to file a reply, saying he would even swear and bite his lip as though to say he would never tell anybody about the same.

Even after this, the king is constrained to remark that he would never have the heart to make a

clean breast of his mental feelings. This is sufficient indication of the bruised mind, but the Vidusaka, undaunted, wants a straight answer here and there, saying ^{allow him to} he would not brief an

exit from that spot, if he chose to remain silent. This is too much for the king who has to confess with deep pangs that he might honour Padmavati now for her amiable form, sweet temperament and virtues, but all the same, she could not attract his mind which was as yet bound with Vasavadatta alone. The senior Queen leaves a sigh of relief, but Padmavati's maid cries out exasperately - 'most unchivalrous!' Padmavati however interprets this in the right spirit, remarking that her husband was sincerely cherishing his affection even so long after the death of the senior Queen. The latter naturally feels very much reassured and congratulates the young wife on her possession of a heart

ब्राह्मा - पितृकं प्रीयति यो भवत्या वितरं क्रीयमाने ततः।
 अस्माने वितरं कुरुते प्रजाद्य तिपुकारतम्॥
 and देवकार्यदिवि कुरुते वितरकार्ये विशिष्यते ।
 देवताकार्ये हि वितरः पुक्तमाप्ततर्त्त्वं दृश्यते॥
 उत्तीर्णप्रसादः इन्द्रोऽपि विकस्यायामनं परम्।

This latter verse exalts pitṛkārya or Brāhma above
 devakārya even because the pitṛs are those whose
 whom the gods receive their food.

The Rigvēdāraṇa - which might chronologically
 be regarded as the next stage from the Vākavriti
 standpoint (III-13 and 14th akhyāyas) also deals with
 this cult. The latter akhyāya contains a lovely pitṛ-
 (or Raksasakilling) incantation during the performance
 of these rituals, and prescribes तिकारणं or the
 spreading of the sesamum in the place where
 such rituals are performed; if such rituals are
 performed, the pitṛs sleep happily during the entire
 yuga - एव इति त्रितीये पुरो लक्ष्मी विवरः सम्पूर्णः।
 and fulfil the desire of their loyal and grateful
 descendants - एव इति त्रितीये पुरो लक्ष्मी विवरः सम्पूर्णः।
 context 13.32 - एव इति त्रितीये पुरो लक्ष्मी विवरः सम्पूर्णः॥
 प्रतिसंवारं राजतं विशिष्यते विवरः॥

rid of all jealousy; on this side, the perverse Vidusaka
is being himself pried with an exactly similar question
by the King about his liking the late Queen or the
present one. The Carefree Vidusaka tries to wriggle
out in a Roperlike fashion by saying that he liked
both, but the King would not let him off so lightly.
He glorifies the Brahmin with flattering words
into coaxing to reply. His clever reply is 'No
doubt, the senior Queen liked me; but the younger
Queen is youthful, lovely, sweettempered, modest,
gentle in manners and talking pleasantly.
More particularly she prepares sweet dishes
and what is more waits for me! Vasavadatta feel
rather offended at this low appraisal of herself
and the King who is having his mental vision of
his lost wife, cries out that he would report this
verbation to the Queen Vasavadatta. The
Vidusaka brings him down to the mortal plane by
reminding him that Vasavadatta was dead long ago.
Realising this suddenly, the King muses 'yes!
alas! You joke distract me with thinking about
her and my voice long used her familiarity, has

seems to refer to the word अस्त्रियोऽपि विद्यते for his first
wife and the next अस्त्रिया 2nd line - अस्त्रियोऽपि विद्यते गुरुना
नपश्यत्यारेते त्वं तद् - says that it pleases the gods fully
and continues to mention that such Brāhmaṇas should
be performed on every Amāvasyā and on holy days
like Ashtakas, Vyatipata, Vīraṇa, lunar and solar
eclipses and also on Sankranti days - अस्त्रियोऽपि विद्यते
पश्यत्यारेते । तथा एकांक्षु विद्यते कृष्णान् विद्यते
कृष्णान् ॥ The एकांक्षु or ग्रन्थांक्षु or श्लोदांक्षु विद्यते

सुनुपति ॥ The STYLING or arrangement
with अङ्ग and मात्रा is peculiarly pleasing to them.
The T.P. also refers to the eligibility of
adhyaya. The T.P. also refers to the eligibility of
having to be fed during ब्रह्मद्वा functions

the Brahmans to be fed during
the Brahmans to be fed during
the Brahmans to be fed during
the Brahmans to be fed during

- After some search for $27^{\circ} E^{\circ} 3^{\prime}$
This idea about the ineligibility of certain Brahmins
is reflected in his answer to the question

is succeeded by Yudhisthira as King.
985 - Vanaparva, 314 Mathyaya - King of Kuru
King to be invited; he

985 - Vanapawa, 314 Matiyage -
Grotiyas are to be invited; he
arrived at night i.e. Grotiyas are to be invited; a Grotiyas is

extant i.e. Srotiyas are
goes on to declare that the arrival of a Srotiya is
time for the performance of this ritual.

The proper tool for the job is
SOLID STATE GRID ACTION EXPONENTIAL and the same

Yukistira sp., a friend in Kawakami's shop,

spoken in the same lid strain! Padmavati curses the king Videsaka for dragging her king down to the ordinary plane too soon from his mental paradise and Vasavadatta thinks her stars that she is being praised even in her absence. Meanwhile, the king's sorrow is overwhelming and the Videsakas' efforts to make him realise the inevitability of fate are unavailing. The King silently reprobs: 'You cannot savage my feelings: long have I tried to cast away my sorrow, but the sorrow is so firmly deposited and every minute the sorrow appears afresh; weeping out my tears makes my mind feel a bit relieved and lightens the burden of my sorrow slightly.' The Videsaka now suddenly decides to bring some water to wash the teardrowned face of the king and quietly goes out. Padmavati takes advantage of the king's eyes being filled with tears to suddenly rush out and bleed, but the considerate senior washer having also made her exit, directs the junior queen to stay behind to wash the king's face herself. So the Videsaka and Padmavati enter almost simultaneously from opposite

67 - अशिक्षा प्रतिवक्ता विभिन्न वर्णों के पुजारी, वार्ता^{६४}
देवता परम्परा हो फूल ओर विद्वान् वार्ता
के लिए शास्त्राधीन है।

Perhaps the drama Pratimā represents

a stage almost coeval in the development of
the Śrāddha ritual. His other dramas like the three

Shāṅga 39 - किं च गोप्यो व भौतुं सहयोग भृत्यः इति

निरपत्ति, or रघुवीर्युत्तरा विद्युकं उत्तमित्यावे-

ष्टुते देवं पाण्डुसुत्तेस्तवम् मम समं वामाकथाने जलम् ५३,

or yet again after Verse 57, Asvathāman declares

he was busy performing his Śrāddha & his father,

माते निरपत्तमये विद्यतः रथे तु निराजः In the Dūtaghāt

10, Dhṛitarāshtra prepares to perform pitr tarpana for

his dead sons, - अद्यव धृतामि वर्ते दुर्वेष्टः So from

these references, we can easily guess that niv-

-pana or pitr jala with the प्रदोषव्रीति or sacred

-pana or pitr jala with the प्रदोषव्रीति or sacred

bread held in the ब्रह्मसूत्र or reverse of the

usual fashion, was already an established

custom. But we get more fruitful informa-

-tion from the Madhyamāky and more particularly

from the Pratimā. The former has a beautiful

sides and the former announces to the King that Padmavati has now come. The latter wants to know what the matter is and here again, we have another classic reply of the Vidusaka which has deservedly become famous - 'This is that, - that is this.' Padmavati urges him for a reply and the Vidusaka who has collected his thoughts by now, is ready with an evasive reply - 'Some kārā flower-dust, brought on by a passing wind, settled in his Majesty's eye and so the eyes are filled with tears; May your ladyship accept this water and wash the face.' Padmavati wonders in her mind at the way in which the King's chivalrous nature has been assimilated by the Vidusaka also; she quietly approaches the King, greet him and offers to wash his face. The embarrassed King suddenly realises that Padmavati has presented herself and realises he must dissemble somehow. He feels her in return, but wants to be instructed by the Vidusaka as to how or why it was that she had come. The latter quickly whispers to

I took note to following page: Asoka in his Edicts about a hundred years prior had emphasised this dutifulness towards parents and elders.

seen though in a completely different context -
माता किम् भवतु प्राप्तं परमं मीतं। मातुराहां वृत्तं सम्यक्षेति
गतः॥३७॥^{१५} Here; Duryodhana's reverence to his mother
is now seen sincere-^{३४०/३४१} भवि ने गति रहो जलि
भव-उत्तमद्वयः ५०. This idea is excellently explained in
Mān II.227 - या मातृप्रितरो हृषं सहेते शोभने गतिरूप
तिष्ठति: शुभा च वृत्तं वापि वापि ॥ In other words, the genesis
of the Śrādha cult which is nothing but the expression
of gratefulness on the part of the sons towards the
dead ancestors who have sacrificed their all for the
sake of those through whom they think their name
will be perpetuated. The mother in the beginning
(of the Taittiriyapaniṣad advice अत्र देवो भव) and
later the father also became the concrete expression
of divinity for their sons and Phāsa went a step
further in his Brāhmaṇa V. ०-८-२०८तः शुभृतिरो
कर्मणे वृत्तानि भवत्याहि ते दीपदानः १५३० ग्र.
भवत्याहि विमानवासमावतिभिर्विद्धिर्विद्धिर्विद्धिर्विद्धिर्विद्धि ॥
When he associated वृत्तं लक्ष्यते or the possession
of good sons with this growing cult. The future
prosperity of the family was directly linked to devotion
to devotion toward the dead ancestor who were called

him that he has told her that the tears in his eye were caused by flower-dust. The happy King accepts the water with an eased conscience, sips it ceremoniously and directs her to be seated. He repeats the same explanation about his eyes being filled with flower dust and mentally leaves a sigh of relief that the touchy newly married girl might have been worried if she had known the truth. The Vidusaka's reminding the King about his being required to attend a garden party in his honour arranged by the Magadha King, his new brother-in-law affords a convenient excuse for the King to tear himself away from the scene.

The next scene in which the Vidusaka figure himself is the famous dream scene after which the drama itself has been named. News is brought to the Vidusaka that Padmavati is suffering from a serious headache. He is also informed that it has been arranged to make her sleep in the Samudra-palace which has been furnished with medicine just then for the purpose. The act proper opens with the King who has just been informed by the Vidusaka

165

as गृहाद्विषयका शास्त्रम्। Bhāskara, an early Dharmāchārya had declared गृहाद्विषयका शास्त्रम् एव गृहाद्विषयका शास्त्रम्। The
गृहाद्विषयका शास्त्रम् in V.P. added its arguments in favour saying
if she can perform Grādha in full with, the wife
रुप without any anxiety for a millennium - यज्ञोऽस्मद्भूतं
पितृः सप्तशती (18) and एवं पूर्वानुभवितव्यम्। Bhāskara
in the Context makes Rāvana declare एवं शतान्ते
मृत्युं। असाधनः पौरी वृक्षो रुपानि and Manu almost
comments on this when he said एवं शतान्ते
अप्यायप्रतिक्रिया III. 222. Bhāskara's euphoria on Gotriya
indirectly by making his Rāvana an adept in Grādha
ritual of the time - whatever it be - is echoed by
Yudhiṣṭhīra in the गत्याप्रस्ना already referred
to and also in Kāntīya I. 15-22. एवं शतान्ते
वा सत्त्वं गृहाद्विषयका शास्त्रम् एव गृहाद्विषयका शास्त्रम्
chapter 9 declared याहिका: पितृवृक्षोऽप्येष्टिस्त्रियः
युक्तानि or Bhīṣma in Āmṛtasāṅkha 135-9 - गृहाद्विषय
प्रतिक्रिया, Bhāskara seems to refer to a
similar Grādha ritual since he also recommends
the use of गृहाद्विषयका शास्त्रम्, औषधिः विषः, कृत्यांशकृष्ण
पत्तेषु मद्याशकृष्ण, विषः विषवारः, विषः विषवारः, विषः विषवारः,
as being prescribed for Grādha among men.

About this latest mishap to his new wife with whose help he is trying to forget his sorrow for his first wife. So much of fuss was being made about her headache that Padmavati felt ashamed and decided to give a slip for everybody by not proceeding to the Samudra-gahe at all. What a delightful though uninteresting joke!

Just as the Vidusaka was requested to inform the King about this mishap, information was also conveyed to the Senior Queen so that she might be relieved by her side to relieve the tedium by narrating a few stories. So both parties, the King and the Vidusaka, from one side, and Vasavatta from another, wended their steps to the Samudragahe palace, the latter only about a quarter of an hour later. As chance would have it, Udayana reached the place earlier in his anxiety to be by his wife's bedside. On the way, the Vidusaka mistakes a long flower garland for a snake in the dim light of the dusk. The King dispels his fears and they enter only to find the bed empty. The King decides to sit on the bed and wait, but the cool breeze of the evening makes him feel drowsy. To keep off his sleep, he asks the Vidusaka to narrate

(Continued 2 pages after)

Manu III 271 repeats Bharata's draft of the 27th year,
Bharata and Bharata's draft might be identified
with the epic draft (though the commentators try to refer
it to an old fort or rhinoceros and Bharata apparently calls
it a bird). Bharata might not directly refer to other
ideas regarding Brāhma, but he seems to suggest
the Sapindikarava by implication when he refers to
the installation of the 'chaturdhvāt' - or four statues
of gods' - as Bharata misunderstood them in the
Pratimāgṛha. They are really pratimās or statues
of the immediate four ancestors of Bharata and
the implication seems to be that the 4th statue
of the remote grandfather Dīkṣipūra would be removed
to the bigger room in the museum - or whatever
it might have been called then - after Bharata
would finish the Brāhma and had assigned
his father also a place among the pits. The
actual word गृहीतपत्र used in V.P. III.13.38 or
the Sapindikarava by Manu III.247 might not
be found here, but the context makes this clear.
Rama refers to सत्त्वसि of his pits - सत्त्वसि ft

' Postnote to following page:- Thīḍha, the Rāksasa killed by Rāma and Laksmana in Aranyakānda IV, is pushed into a deep pit and stones and mud are used in filling up the pit. The Rāksasa explains that this custom is in vogue among them particularly because they possess massive bodies.

राजा देव के दो (Pratima ४, ५) with the fruits spread on his
danthas - उन्होंने ३२°/ ३७.५° और इसे नमांकित
कि भगवान् ब्रह्म वही विश्वास करता है कि वह अपनी
पूजा का एक विश्वास करता है कि वह अपनी

These Pratinclaves are also important in another way. Worship of the dead heroes by installing their statues in public places was a noteworthy feature. Over and above the cremation and burial of the dead, this idea of installing monuments in memory of the dead is similar to the pyramids of Ancient Egypt, but this method seems to have been short-lived; but it is interesting to record here that Dr Coomaraswamy in his Indian and Indonesian Art mentions on p 185 that this Pratinclavist travelled beyond the seas to Cambodia where the deification of the royal ancestor survives in the Renavatī group near Angkor.

To continue our topic about the Sādhanas, I would like to say a few words about the Sādhanas.

To continue our topic about the Suttas,
it seems proper and even pertinent for us to
link his idea of Brāhma with the Visions
seen by Bhāra's dying guru slightly prior to

a story and the latter agrees if only the King consented to respond with a 'Hm' after every sentence. The King agrees and the narration starts with reference to a story relating to Uppayini and its famous swimming pools. Nedayana's thoughts fly back to his happy days culminating in his elopement with Vasavadatta; the narrator feels the story is being disliked but Nedayana explains that his thoughts have flown back to his meeting of Vasavadatta who affectionately allowed

her tears to fall upon his breast and absentmindedly played the bow of her fiddle in the Vacant sky all the while being absorbed in gazing at his face.

This has already called up to his subconscious mind the memory of his former wife, but the Vidusaka feels he must now change the story and starts another with the classic inversion of the names of the king and the city as Brahmadatta city and Rampika

king. Even though asked by the King to mention the names over again correctly, the clumsy fellow repeats the mistake and the King corrects him. To set at the names correctly, the Vidusaka repeats them over and over again exactly as a young boy in an elementary school might do. This is too much for the King who

their death. In these 3 contexts, Vāli, Dushyanta
and Durvishvara die; the ancestors invite the
dying hero to his new abode with them; they
are the pīti, pitāmaha and trepitāmaha,
Dilepa, Raghav and Rāja come in Pratimā II. 21/3/1957
गृहात्मा दिलेपः विश्वामित्रः in the अनुवाद because the
father Dhṛitarāshtra is alive; Vāli could not for
obvious reasons. Refer to his pīti and omits
them. In other words, the reprehensible idea of
रुदी अभिमुखी हतः, passing through the स्यम्भुका
in various Vimanas created by Apreadris,
Ganga, oceans, and propelled by a thousand
swans in Re. Abhisheka and vrithanga, might
have been clubbed with the growing idea of this
new cult which was slowly gaining popularity.
Patañjali, Bhāsa's contemporary according to our
supposition derives एति also as ग्रन्थम् in Bhāsa's
very words.

Manu represents the next immediate
chronological link in this growing Sādotta
ritualism. The pīti, pitāmaha and trepitāmaha

was already feeling drowsy. The cool evening breeze has only increased his drowsing tendencies and the soft warm bed induces sleep sooner than expected. The Kidusaka feels rather confounded when he finds his companion fast asleep. Since the place is rather chill, he suddenly decides to get up and bring his quilt to cover himself with. At this psychophysical moment, in the very faint and failing light of the evening dusk, with but a small naked lamp in a rather distant corner of the room, the King is sleeping all alone on a specially prepared bed. It is no wonder that Vasavadatta who enters just then mistakes the sleeping person to be Padmarahita and curses the attendants for having left her all alone. She sits by the side, feels electrified, is happy to note the measured breathing uniformly, is gratified by the disappearance of the headache; unable to resist the impulse to sleep in the cool breeze, she also lies down. She has the shock of her life when the King rises out to her in his dream 'Oh Vasavadatta! Realizing suddenly that it is her husband, she curses herself for having allowed herself to be seen by her husband in spite of the P.M.'s instructions. The

were connected now with Vasus, Rudras, and Srotiyas in
III. 286 - वसुवृद्धालीकुपितृष्ठ ठार्क्षिव लिप्तम् । शत्रुघ्नि
-समादित्यात् शुतिरेषा सनातनी ॥ and Manu seems to
have been responsible for the distinction between
हृष्ट and कृष्ट - the former being an offering to the
gods with स्त्राहा while the latter is a Pūj or a tally
rice or water offered to the pits being called कृष्ट.
Manu particularly directs that the offering to pits
should be hot, should be eaten by the guests in
silence and should in no way be condemned while
being eaten III. 237. It should not be polluted by
the Rāksasas in any way. Manu wants वृत्तम्
(ie. Vedas), उत्तरार्थ, आर्थ्यान् १, इतिहास २, पुराण ३, and
रित्यां (हृतिरित्यां) to be read out during the Sraddha
period. One is reminded of such recitals just
before and after Prabhakaravarthana's death in the
Harsacharita वृच्छारा though this was far later
than the period being referred to in our context.
Manu also insists that the Srotiyas invited

King after thinking again 'Oh! Asvadatta-pati!' is rather reassuring as it indicates that he is only dreaming and emboldens her to remain and satisfy her sight and heart. The King continues 'Oh sweet-heart! Oh! dear disciple! do give me but one reply! This persistence of the dream emboldens her impulse to answer 'My lord! I am speaking'. The dreaming king catches the answer, and replies 'Art thou then angry with me?' The stress of the emotion makes her to reply 'never! never! rather I am grieved!' The dreaming mind catches up this reply also and asks her 'Why no decorations then?' The worried lady musters up courage to say - Why more than these? The King's mind misunderstands that she is cherishing the old Vrachikā-fudge, and the lady, who had even forgotten the escapade of long ago by his exceedingly sincere and passionate affection ever afterwards, cries out in anguish, 'Whoever thought of Vrachikā even now?' The King, even then in his dream, feels he must apologise for his long forgotten escapade and stretches out both his hands for the purpose. Vrasavattha realises she has overstayed, but she cannot resist the temptation to put the hands of

173

and well-read - विद्या कर्मिणि प्राप्ते तु विद्येष्वप्यवद् ॥३॥
 १५७ (cf. Bhism's advice in Anubasana १३७ अनुबसन
 श्लोक) and referred to some undeserving
 Brahmins for both haryas and Karyas - १७८
 हृष्टकल्पयोर्विप्रानन्दौमनुरक्षेत् ॥३.१५०. As already
 stated, Manu ३.२२५- दीहितः कुतपलितः: being very
 efficacious for विद्यं कर्म is an echo of U.P. which
 also says वीरजे वीरजी दीहितः कुतपलितः:
 ३.१५.५० which again is repeated many times in
 the Bharata epic. Yāmarakṣya soon after in I.१६८
 says विकूर्द्धादितिसुतः: पितरः भ्रष्टदेवताः । श्रीणायकी
 मनुष्याणां विनृन् श्रद्धेत तर्पितः ॥ ३८४: प्रजा धनं विद्या
 द्वयं स्त्रांसं सुखवानि ॥ १ प्रथमीले तदा राज्यं श्रीगान्दा
 विनामहृः ॥.

In the context in Bhāsa, Rama is eager to
 perform the श्रावस्त्रिक श्रावस्त्रिक
 Sraddha with flesh but is at a loss to
 know which deer's flesh will be most propitious
 and Ravana pretends that he is an excellent
 Srotriya wellposted with the latest Sraddhatrpta
 and recommends काञ्चनं पार्श्वमुग्रामांस । Before

her fond husband back inside the quilt so that they might not feel the chill breeze. She does so and ushers out, but the last touch has completely roused him up. He realises he has seen Vasavadatta, and pursues her; the sight of her back, gait and posture have confirmed his suspicion that it is really his lost queen, but the pursuit is out of question since the doorpanel above has struck Rdayana's head. The lady manages to make good her escape in the darkness. The Vidusaka, who wakes just then, feels he has been away rather too long since the King is on his legs, fully awake. The latter, completely under the spell of his last touch of her hands, informs him that Vasavadatta is definitely alive and that the Burman woman should have only deceived him. The perplexed Vidusaka cries out 'Impossible! Oh! my King have only dreamed of her.' The disconsolate King refuses to believe and the Vidusaka pushes out the faint suspicion by asserting that he must have seen a Yakshini named Avantisundari. The King avers that he has had a second's glimpse of her face with her dishevelled locks and eyes divested of

the advent of the Kali yuga (which we believe⁷⁴ was almost synchronous with the advent of the Brahman Era) even Brahmins were eating flesh (cf a Brahmin atithi being called गोत्र or cowkiller and Bharatmīt telling us that Vāsiṣṭha was welcomed with such a cow's flesh in Valmiki's name) and गूरुपीटक or गूरुपीट cow's flesh was the usual rule. Bhāratā epic अनुसारे with flesh was the usual rule. Bhāratā epic अनुसारे 134-शेषदामिकेण तुवीर्ण प्रपतः प्राञ्जलि: शुभिः and Manu declares - विना मांसेन प्रधूच्येत्तमधक्तं भवेत् । क्रूरायः विहरो यज्ञादभैर्व पायसाद्यः । तुव्यव्वति क्यो मांसं सोमा यज्ञोनुपसंस्कृतम् । अद्वारलवान् चैव प्रकृत्यौ दीविरुपते ॥ and Hemādri commenting on this says: तदामिकेण एवं प्रशास्तेन प्रपततः । अयं च मुख्यकल्पः तदभैर्व कर्तव्यं प्रशास्तेन प्रपततः । विभागिष्यते । A Nāigama quoted in the Nirṇayāśāṅkhe says: श्रीः विभागित्वा दीप्तिं शेत् वृक्षेजापतिम् । वार्षीणसंहुतं प्राण्याहिकाः भृष्टकर्मणी ॥ Even now in Bengal the mixing of cake, roasted with flesh is the custom as they stick on to the snuff box which is completely forbidden in the South by Parāvara and other Smṛti kāras. The Bhāgavata Purana actually prohibits this saying न दद्याद्यामि ये शाश्वते यथा ते पद्मोद्दिसन्ते; clarifies,

clyrium and points out to the horrification on his hands as a result of her clasping his hands. The Viśravaka breaks the spell by asking him not to brood overmuch on this meaningless phantom. A messenger also enters to announce that Rumanavan in collaboration with King Darsakas forces has been able to contact the enemy armies after crossing the river Ganga and has been waiting for his Majesty's arrival for the crushing final onslaught. Udayana accoidly departs and the scene ends as abruptly as it has begun.

To conclude, Bhāsa's Viśravas have a freshness and a vivacity originally about them, which is definitely lacking in his later conventional compatriots. His Viśravakas have more affinities with the earliest creations of his class, as for example, those in ~~Avaghoṣa~~ and Kalidasa and Śivdraka and to a certain extent with the lost dramas and to a certain extent with the published fragments of Avaghoṣa wherein the published fragments even provide us with an almost vigorous

tila and other substitutes are prescribed instead.⁷⁵ Devala prescribes honey अमृते रेति हीते नद्यसैः प्रकृतिरपि/ मिष्ठान्तराचे युक्तं विद्युतो देवता दृष्टवे ॥.

The Epics also speak of this cult in almost exactly the same elementary fashion as Bhāsā does. Bharata soon after his return from his grandfather's country performs this pītṛ-kār्यa. The body of the dead king is taken out of the big oil vessel in which it was kept so that it might not get decomposed; fragrant Chandana, agaru, Sarala, Padmaka and Devadāru logs of wood are used in preparing a big chitā or funeral pyre. Scented unguents are thrown and the dead body is placed thereon by the priests headed by Vasishta as the 76th chapter of the Ayodhyākanda (Kumārakōday).

relates. Sāma hymns are sung by the priests as the dead body is being carried, followed by the widowed queens and Bharata. The body is consigned to the flames and the queens along with Bharata perform water libations

and faithful born companion, who lives entirely
for his master. His speaking Prākrit is also satis-
factory explained as in these early days - Patanjali
contemporary as he was - Brahmins spoke Sanskrit
only for Yajns, or sacrificial Karmas, as Patanjali
mentions in the Puspaka Āthnika. Bhāsa's Indra
disguised as a Brahmin, speaks Prākrit only.
"The name Viḍisaka is just a hyper-Sanskritic
backformation of Prākrit Viṇeso or Viṇas (with the suffix
which is to be connected with Viṇas, (cf. words like
Bṛghī, ḫāṭṭī, ḫāṭṭī, ḫāṭṭī, ḫāṭṭī or ḫāṭṭī) definitely
possess a Prākrit hinge; Bṛghī is a ḫāṭṭī word of Tamil
origin) There could be no better proof for his being
a popular creation than the Prākṛtic basis of
his name, and it is in the fitness of things that he
speaks in Prākrit" Dr A. N. Upadhye in his introduction
to Chandalekha A Prākrit Satyaka of 534 AD (circ 66
A.D.)

176

and spend the 10 days in extreme sorrow.¹⁷⁶ The next
canto speaks of the way in which the Srāddha is
performed on the 12th day and various presents are
made to the Brahmins. On the 13th day alone, the
bones, ashes and other mortal remains are
collected by the principal Karta, Bharata. (But now
it is done on the 2nd day and the succeeding days
in some parts and on the 3rd day in other parts and
after some time, it is consigned to the Triveni
sangama or Letu or some other holy tirtha).
Bharata has to do so in silence - शास्त्रपितृ
क्रोधं श्रीरामसुपागतः Verse 5-77th chapter.
श्रीरामसंवयनाथ in
the commentary. On his way to Chitrakūta,
Bharata performs Srāddhas as often as he
comes across a river as the rule was श्राद्धान्
स्तप्ते तेषु सर्वदा इति । तन्मद्भुष्टु पृथिव्याम्
क्रोधं न वृत्तम्. And later in the 102nd chapter,
Bharata informs Rama that their father is
dead. Lakshmana is directed by Rama to get
the श्राद्धाकृति or the cake prepared from श्राद्धी

(Terminalia Catappa) from their kitchen - औनपुरुषी-

पिपाकं चीरमाहूर गोतमं । राजकीयाभ्यं तात्सद्गमेष्यामि

मद्यमतः॥ Sītā goes in front, Lakṣmī follows her, Rama comes up last and with Sumantra, they descend into the waters of the Mandakīnī river. Facing south,

they offer the tarpana : इक्षुदीपदीति श्रीपिपाकं अ-

संहस्रे । व्यस्य रामः कुक्षः रवाते नदन्त्वन्तव्रकीट॥ इक्षुदी-

प्रदातः विष्वः रामस्तप्ययते लितृन् । इदं अदृशं महाराज

प्रीतो यदृशानोवप्यम् ॥ यदन्तः पुरुषो प्रवति नदन्त्वात्मा-

देवतः॥ This इक्षुदीपिपाक placed by Rama for his

father is to be seen by Kausalyā and other widows

queens. Evidently this infatricial oil cake is the food-

eaten by Rama in the forests and Dasaavata as

seen by Rama in the forests and Dasaavata as

per the Vedic injunction - यदन्तः पुरुषो प्रवति नदन्त्वा:

तथा देवतः has got to be satisfied therewith. This

is clear proof to show that Brāhmaṇas could be

performed even unexpectedly if a Brāhmaṇa turned up as

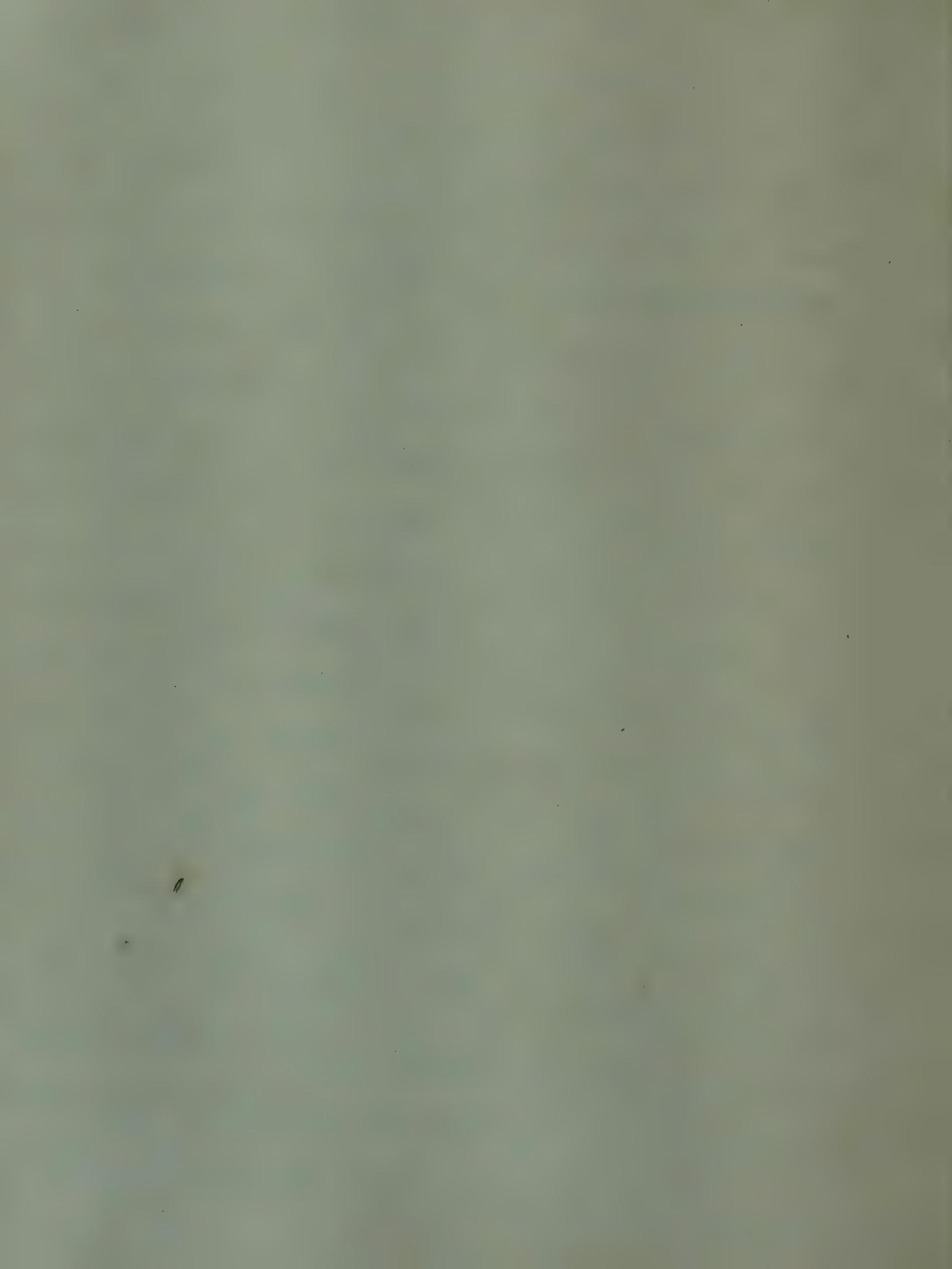
is remembered for example in the Mārkandeyayana-

- ३१७. adhyāya - यदा च शोकोऽग्नेष्टि एहां बेदविदिति-

ति । शोको हृष्ण संवत्सो तदा युस्म गृह्णते । उत्तरे

गृहीणां शोकं गृह्णते विद्वान् ॥ The point to be noted

here is that women were also performing ¹⁷⁸ शत्रुघ्नि to the departed spirits and prīyatākas or cakes prepared from the food of the principal Karta in Rama's case from the food of the principal Karta in Bharata's case it would be costly implies that in Bharata's case it would be costly, food exactly as Sītā consoles Rama in Pratimā^१ निर्वर्तियते मरतः शत्रुघ्नी, अवश्यं गुदये गृह- This implies that rice pinted were not used as तुतः. This implies that rice pinted were not used as nowadays. In the Bharata epic also we read तुत कीमः स घजते यस्मिन्नेस्तपते प्रतित and also तुत एव पवित्राणि etc Ānudāsa - 2 38th chapter exactly as in V. P., Mārkandeya Purāṇa, Manu. The epic has another lovely story (ĀdiPāna 13th chapter Kumbak Edⁿ) about JaratKāni's pits hanging over a deep chasm almost about to die, the roots they are clinging to being gnawed at by rats, being persuaded to marry. This also mentions (134th chapter ĀnudāsaPāna) for Sradha performance on various tithis. The same epic after the death of the respective heroes in the great war refers in the StriPāna chapter 26 to the fact Vidura and Yuyutsu were directed by Yudhisthira



to perform Brāhma rituals to all the departed; they performed it exactly like Bharata who consigned Dasaratha's body to the flames after preparing a funeral pyre with fragrant logs of wood. After the bodies were burnt, Dāstārastra and others - men and women together performed waterlibations to the dead; Kunti instructed Yubisthīra to do the ritual for his elder brother Karna (chapter 27) and receives his abuse for having withheld the information so long from him. The last Gāndī Purāṇa chapters 218 to 220 also deals with this cult and these ^{creepers} are read usually in houses where death has taken place.

death has taken place.
The Mārkandeya Purana (Girnaranda-Ed
eds) chapters 29 to 33 deal with this cult (as also
in the 96th chapter to be referred to later). This
context - 30th chapter 22nd verse is interesting to note,
allows women to perform the obsequies if no male
member offers to do the same. एतद्वारा दृष्टिः ५३
वर्णते जित्तरहस्ये. This last bit जित्तरहस्ये refers to
further than Bhava who prohibits only Sūdras or

180

Vṛṣālās and not women from using it? - ~~वृषाला~~
प्रतिमा: द्युदमिति विवरः - Pratimā III.5. The 96th Chas
has another lovely story (similar to Jaratkāni) in which the pīts of Ruchi, finding him not worshiping any pīts, not keeping a home, taking only one meal and shunning all company, deliver a sermon to him and shunning all company, deliver a sermon to him on the three debts to the gods, pīts, and manusyas from which he should be exempted before he could get the 31st birth for fixing his mind on mokṣa. They say अनुसारं कुतान् देवतासंतुष्टि प्राप्तेष्वां भवति
कर्त्तव्यात् शुभ्यते जन्मति इति " and add that his path will be beset with many difficulties and after death hell will be his lot. But Ruchi in the beginning refuses to be enmeshed into the chains of Samsara and prefers to wash away his sins in the water of virtuous inclinations or Sadvāsanās. But later their advice has an effect; they advise him to marry, redeem himself and them also thereby and vanish. Ruchi performs penance, propitiates Brahma, and is blessed into becoming a Präjāpti Brahma, and is blessed into becoming a Präjāpti Brahma, and is blessed into becoming a Präjāpti Brahma in the context, glorifies himself. Even Brahma in the context, glorifies himself as conferring all prosperity upon their

EN.

The last time I was in Italy I saw
the famous Villa Medici.
The Villa Medici is a villa built
in the 16th century by the Medici
family. It is located in the
center of Rome, Italy. It is a
beautiful building with a large
central tower and many smaller
towers around it. The building
is made of white marble and
has many windows and doors.
The interior of the Villa Medici
is very grand and ornate. It has
many rooms and halls, and
there are many statues and
fountains in the gardens.
The Villa Medici is now a
museum and it is open to the
public. It is a popular
tourist attraction in Rome.
The Villa Medici is a
beautiful example of
Renaissance architecture.
It is a must-see for anyone
visiting Rome. The Villa Medici
is a great place to visit and
it is a wonderful example of
the art and culture of the
Renaissance period.

descendants. - नै गावतुष्णः पितरः प्रदास्यन्ति नवेष्टान् ।
 प्रतीकुलां चुसंतुष्णः किं न द्युः पितामहः॥ १६६-१०. There
 is a नविगीत extolling the pitrs (almost exactly as in
 the विहृगीत referred to before) as being worshipped in all
 the three worlds, by the people of the four castes, by gods in
 heaven, by demons, snakes and the rest of them. In the
 33rd. verse they are glorified as being pleased with विद्,
 deer's flesh (cf Phasa) with black sesamum, and also with
 a vegetable called ओल (with the same as Phara's लकाय?)
 ये विद्युमासं तं शुद्धरभीष्टः कृष्णसिंहोर्द्यमनोहर्द्य ।
 काण्डे न इकेन महोषिकौः संप्रीणिताते भुदाम यान् ॥
 Here also their propitiation on holy astakādays
 etc as in V. P. is recommended. These possess
 the white colour of the Brahmin, the crimson colour
 of the Kshattriya, the golden colour of the Vaishya and
 the dark colour of the Sudra. It concludes: रसान्तरी
 भूतात्प्रसुरांस्त्रयोगान्ति लीरायलस्त्रविशं प्रजातात् ।
 आया: छुराणामरेश्वरामः तुष्ट्यन्ते श्रिमत्त प्रणतेष्मि
 त्यतः॥ They are spoken of as constituting nine
 अन्तर्वत्ताः, वौहवदः, आज्ञापा: and दोमपा:, assigned
 respectively to the four quarters east, South, West

beginning of a new life - a new beginning. The first few days were filled with exhaustion and physical exertion, but I soon began to feel more energized and optimistic. I started to explore my surroundings and make new friends, and I found myself becoming more and more comfortable in my new environment. The people here are very kind and welcoming, and I feel like I have finally found a place where I can truly be myself. I am grateful for all the support and encouragement I have received from my family and friends, and I am excited to see what the future holds for me.

and north. These pits appear before him and he again
praises them as ब्रह्मयस्य परा दातृते. Accordingly
they bless that Ruchi will have his desire of becoming
a Pragāpati fulfilled by becoming the father of Manu
inaugurating the Rauchya manvantara.

To conclude, Bhāsa's Śrāddha Kalpa seems
to be almost exactly similar to that of the epics.
H.V. and V.P. and seems to be definitely prior to Manu and
even its śrāddha is preceded in the Rāmāyaṇa age; in the Rigveda, the pits are not of the first rank.
Other later authorities,¹ & Bhāsa refers to the

gratefulness of a good son in performing the
Śrāddha for his father, he is but reciting the gāthās
by Rāma in Ayodhī 107. 10 et seq - अऽग्नामोदयं राजां
तत्कृते भरत प्रशुद्धः । पितरं लापि पर्मजं मातरं प्रभिनदय ॥
अप्यते है कुरु तात शुद्धिगिरि पशस्विना ॥ गथेन यजमानेत् गयेष्वेव
पितृन् प्रति ॥ पुण्ड्राम्भो नरकायस्मात्पितरं त्राप्तो सुतः ॥ तस्मात्सुत्र इति प्रोक्तः
पितृन् प्रत्यानिकी सुतः ॥ उषव्यः वह्नः पुण्ड्राम्भो भृशुतः ॥ तेषां वै
समवेत्तानामपि कल्पित्यां त्रेजेत् ॥ उवं राजर्षयः सर्वे प्रतीता राजनन्दन ॥
तस्मात्सुत्रिन्द्रश्चेष्ठ पितृं नरकाम्भो ॥ Evidently these
8 slokas recited in the Gaya country are now recited
in every Śrāddha ritual and glorify the Śrāddha
ritual performed there.

Add. No. ~~old Book~~

{ Chaps. Mahendraniketanam + Basu
Chaps. Bhāsa + Sākātitandū²
and III to XXII Chaps. in the

